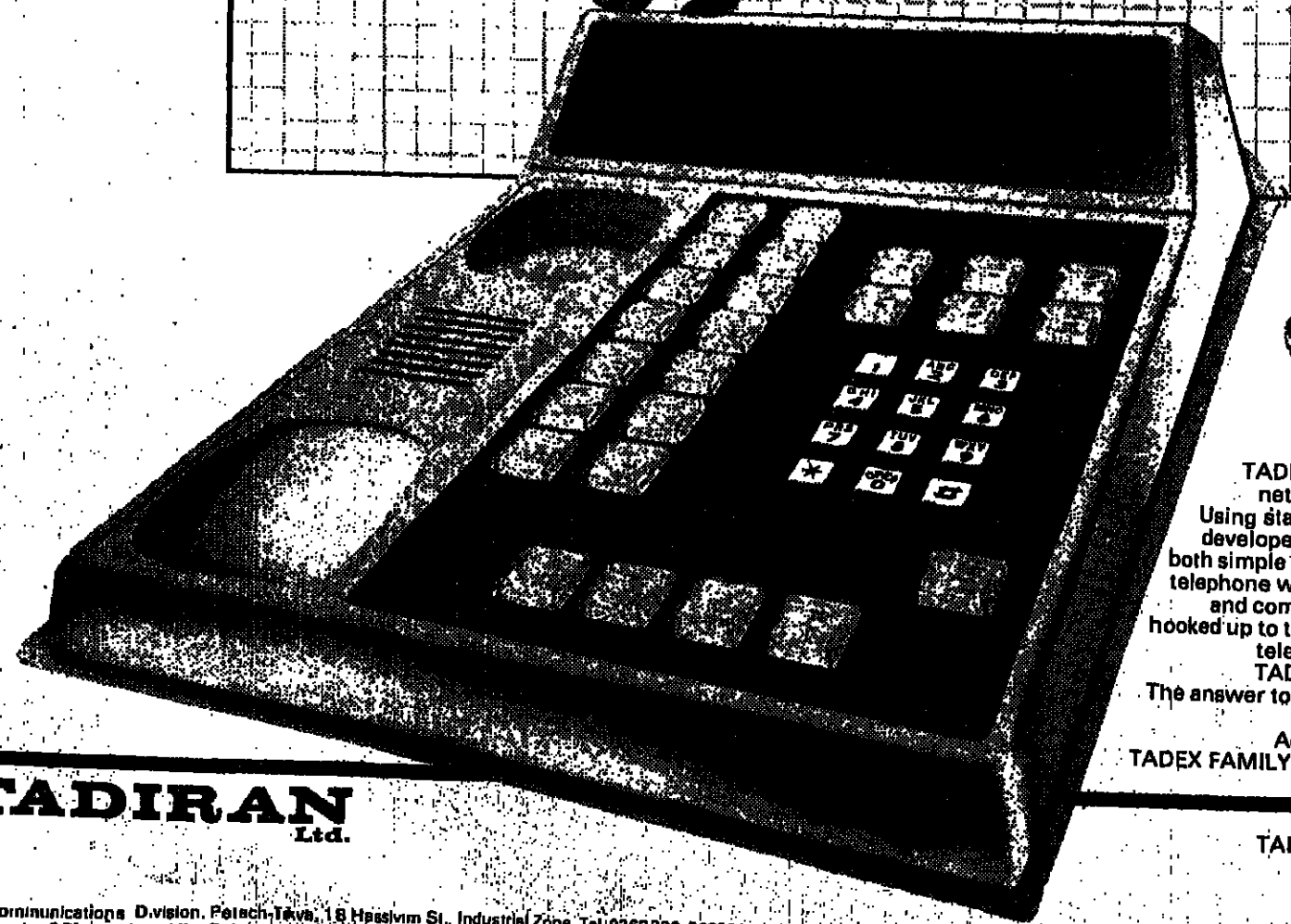


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THE JERUSALEM  
**POST**  
MAGAZINE

Friday, March 30, 1984

**Stage struck**



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THE ISRAEL FESTIVAL  
THIS YEAR IN JERUSALEM

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On the cover, Yehuda Gabai in his theatre museum, photographed by Daniel Blatt.

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**Hamashbir Lazarchan**



ON JUNE 10, 1982, the West German ambassador to Riyadh handed the Saudis an official communication stating that "at the present time" arms sales to Saudi Arabia were not possible. The wording was deliberately vague, which might have given the impression that the issue was being left open.

According to circles close to the then chancellor, Helmut Schmidt, the wording was intended to convey the message "no" without creating a crisis in relations between the two countries. The message was clearly understood by then-Crown Prince Fahd, who appreciated the German position, and it was also understood by Prince Sultan, the Saudi defence minister, who was furious.

Sixteen months later a joint German-Saudi communiqué, issued at the end of a state visit to Riyadh by Helmut Kohl, the new chancellor, stated that towards the end of 1983 a Saudi group of experts would visit the Federal Republic and examine the possibility of arms purchases needed for Saudi Arabia's security.

This was a clear commitment by the Germans, though no mention was made of what sort of arms might be sold. It was only during his visit to Washington at the beginning of March 1984 that Kohl said the list of arms which the Federal Republic was willing to sell to the Saudis did not include the Leopard II tank.

The high prestige attached to the sophisticated Leopard is undoubtedly one of the reasons for its exclusion. The Germans are afraid that if it were sold to one Third World state, a precedent would be established and it would be much more difficult to turn down the next applicant.

Furthermore, no one in the Federal Republic is convinced that the Saudis really need so sophisticated a tank or would be capable of using or even maintaining it effectively.

Again, by excluding the Leo — which is generally regarded as an offensive rather than a defensive weapon — the government believes it can reduce internal opposition to a deal, as well as Israeli pressure.

THE ROLE which Israeli pressure plays in German considerations should not, however, be exaggerated. The Israeli angle is only a relatively minor component of a much broader debate.

According to West German authorities "the sale of arms is definitely on," but it is now up to the Saudis to state whether they are interested in a deal which would exclude the Leo II. According to *Der Bild* of February 10, 1984, the Saudis will be presenting their shopping list soon. This list, *Der Bild* states, will include not only the Leo II but the Leo III as well. If this information is correct, Kohl's dilemmas will have only begun. His SPD rivals like to point out that he has climbed up onto a high tree from which he will have great difficulty getting down again.

Is there, in fact, any real difference between the situation in 1981, when Schmidt's SPD-FDP coalition seemed willing to enter a deal with Saudi Arabia, and today, when a deal appears to be just around the corner?

Before a recent two-week visit to the Federal Republic, during which I spoke to politicians from both the major parties, civil servants, representatives of industry and the banks, academicians and the editors of two major West German papers, I thought I would find some clear answers. Instead, I discovered that

Chancellor Kohl has pledged that West Germany will not supply its most advanced battle tank, the Leopard II, to Saudi Arabia. His refusal must be viewed against the background of Bonn's evolving arms-sale policy, writes SUSAN HATTIS ROLEF.



# LURKING LEOPARDS

the picture is, to quote from Harry Belafonte's 30-year-old song: "as clear as mud, but it covers the ground."

The most obvious difference is, that even though FDP's Hans Dietrich Genscher, who has been minister for foreign affairs since May 1974, is reported to be as lukewarm towards the deal today as he was in 1981, his major coalition partners now are the CDU/CSU and no longer the SPD.

In 1981/82 opposition to and support for the sale of arms to Saudi Arabia cut across party lines. Basically it was not a partisan issue, even though it was finally major opposition inside the SPD which determined the outcome.

There were, however, certain prominent members of the SPD, such as Hans Jürgen Wischnewski (nicknamed "Ben-Wisch" due to his close Arab connections), who were in favour of the sale of certain items of armaments, though not necessarily the Leo tank.

On the other hand, many CDU members, including Dr. Heiner Geissler, who is today minister of youth, family and health, objected strongly to any sort of arms deal. Geissler, who today keeps silent, is reported to have said three years ago that arms would be sold to the Saudis "over my dead body."

ALTHOUGH GENSCHER is reported to have reservations on the whole issue, it is the Chancellor's Office and the Ministry of Defence which are calling the cues and pushing for a deal. The two most outspoken proponents of unlimited

arms sales to the Saudis from the coalition benches are FDP minister of state in the Ministry of Foreign Affairs, Jürgen Möllemann (who is also chairman of the German-Arab Society) and Bavaria-based CSU leader Franz Josef Strauss.

It may be recalled that Strauss was involved in the German arms sales to Israel in 1962-65 and also in the sale of co-produced French/German anti-tank missiles to Syria in 1977. The burly Bavarian leader, who is chairman of the firm which manufactures the Leo tank — Krauss Maffai — has always strongly favoured sales to Saudi Arabia. While he is no longer considered to be as powerful politically as in the past, Strauss certainly has more influence over the present government than he had over its predecessor.

Furthermore, relations between the arms manufacturers and the CDU/CSU/FDP coalition are known to be much more cordial than they were with the SPD-FDP coalition.

The most important point is that within the present cabinet, and especially the Federal Security Council, there is a majority which favours the sale of a wide range of weapons to Saudi Arabia.

Besides the change of government since 1981, there has been a change in the basic regulations for arms sales. The new regulations were passed on April 28, 1982, by the SPD-FDP government and replaced those from June 1971.

THE NEW regulations, which were passed after it had become absolute-

ly clear that the Schmidt Government was not going to sell to the Saudis, were meant to clarify some points connected with exports outside Nato.

Though the regulations were stringently tightened after Chancellor Erhard cancelled West German arms sales to Israel in 1965 (at the same time as diplomatic relations were established), they have since been gradually loosened — enabling the Federal Republic to become a major exporter of a large variety of arms, including several classes of naval craft, to the Third World.

Both the Foreign Trade Act and the Armaments Control Act of April 1961 leave the government with quite a lot of scope for maneuver. The arms export regulations express the government's current interpretation of the two acts, and since the government itself is not an arms dealer, they determine what deals may be concluded by the manufacturers concerning major items mentioned in the law.

ON THE WHOLE the 1982 regulations are more precise rather than drastically different from those of 1971, but they do close some gaps and bring the rules in line with certain accepted practices which were not previously covered.

Nevertheless, there is one significant difference worth mentioning. The 1971 regulations distinguished between categories of states which were both non-Nato and non-Communist: states in areas of tension to which arms should not be sold as long as tension persisted in them, and all other non-Nato states

to which arms could be sold "on the ground of special political considerations."

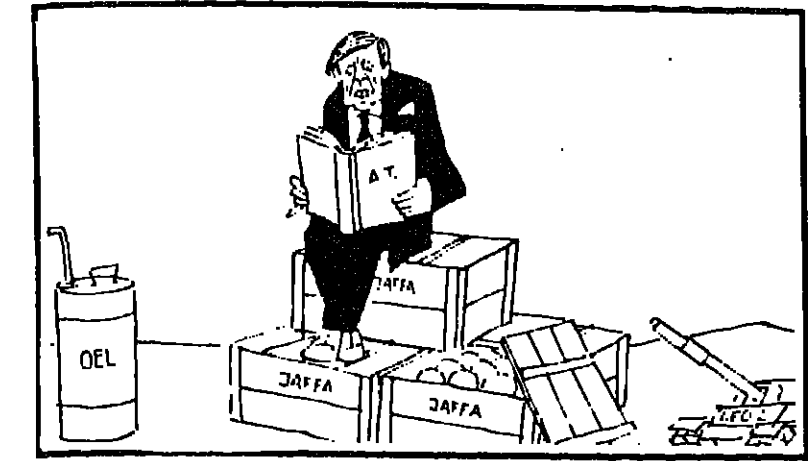
The new rules do not mention the old categories but speak of cases in which "vital foreign policy interests of the Federal Republic are involved." Thus, the words "areas of tension" are no longer mentioned, though from a reply last December given by the Ministry of Economics, it emerges that the present government does distinguish between states between which and in which there is tension (Iraq, Iran, Syria, the Lebanon and Israel were specifically mentioned), to which it would not sell any arms, and others (not mentioned by name, but including Saudi Arabia and Egypt), to which arms could be sold.

Clearly, it would have been difficult to exclude Saudi Arabia from the earlier definition of "areas of tension" but easy to prove that Saudi Arabia is relatively calm and presently not directly involved in any armed confrontation.

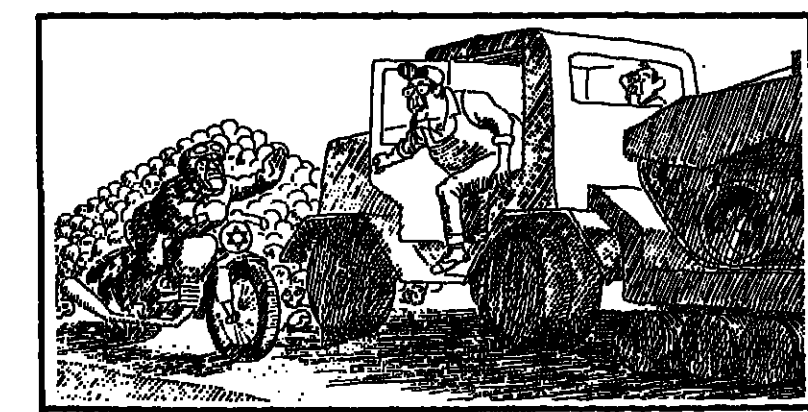
Whereas the change of government and the change in the regulations might help explain why arms sales to Saudi Arabia are more likely today than in 1981, strangely enough there is much less economic pressure for a deal. The reason for this is not, however, difficult to discern.

In 1981 the Federal Republic had a trade deficit with the Saudis of DM8,307 million. In 1983 there was a surplus of DM3,603 million.

The new situation is reflected in much less lobbying by the industrialists for the sale of arms and other goods to Saudi Arabia. The



(Top) 'Der Spiegel' cartoon, April 1981, in which Schmidt says: 'I'm really furious with Moses; had he led his people to the right, the Israelis would be sitting on the oil.' (Above), Leopard II tank. (Below), In 'Süddeutsche Zeitung' (Jan. 1984), truckdriver Kohl asks: Can't you clear the roadblock?.



Federation of German Industries, which played an active role in the campaign for the sale in 1981, are now exceptionally silent. The head of the federation's international department told me that for several years now the issue has simply not crossed his desk.

In the early Eighties the Saudis were granting the Federal Republic vast credits, reported by some German newspapers to have reached DM20-25 billion in 1981, to close an unprecedented current account deficit. In 1983 there was no longer a deficit.

In general, the economic situation has much improved, with GNP actually having risen by 1.2 per cent in 1983 and forecast to rise by 2.3 per cent in 1984.

Furthermore, a large Swiss order for Leopard tanks could keep production going for a while at the Krauss Maffai plant even if no tanks are sold to the Saudis, though the Swiss are apparently eager to construct the tanks themselves under licence.

The only "but" in the economic situation is the continuing high rate of unemployment. Though the trade unions have officially been opposed to most arms sales outside Nato on ideological grounds, unofficially they have been a lobby in favour of such sales; and especially at shop-steward level there has been agitation in arms factories for them.

In 1981, for example, it was argued that a large deal with Saudi Arabia would keep some 65,000 workers busy. At a time of mass unemployment such arguments should not be shrugged off.

THE DIFFICULT economic situation certainly was one of the major arguments in favour of arms sales to Saudi Arabia in 1981, and today this situation is much improved. Yet, the economic argument in favour of increasing and developing arms exports goes far beyond the immediate situation.

One argument by the proponents of Germany's developing its arms exporting business in general (though not necessarily to Saudi Arabia) is that Germany is out of the race in some of the more sophisticated modern industries and in order not to be left out altogether must concentrate on what it produces best.

Those who oppose arms sales on principle argue that it is highly undesirable and unwise for Germany to become dependent on them for its economic well-being — both on moral grounds and on the basis of its past experience.

Those in favour reply that while the moral argument and historical experience should not be totally overlooked, the Federal Republic should not sit back and watch its allies and foes alike, including East Germany, sell arms to nearly any purchaser in sight. Israel's arms exporting practices are viewed with a great deal of cynicism.

Some point out that if direct arms sales are prohibited, German manufacturers will simply sell know-how through intermediaries. This possibility is being investigated by Krauss Maffai, which is considering cooperation with the British company Murray Clayton, owned by the United Trading Cor-

poration of Luxembourg, which is controlled by the Arab Bank, for the construction of a tank manufacturing plant in Egypt.

Manufacturers could also expand exports of weapons components, or bypass German laws and regulations by means of joint projects with states who do not have strict limitations on arms exports — as occurred with the sale of the jointly produced French/German anti-tank missiles to Syria in 1977. So, the argument continues, since one cannot effectively stop such practices, why not enable direct sales which are less difficult to supervise? There is also the rationale that when manufacturing, the quantity must be sufficient to make production economic. If this quantity is much greater than what is domestically needed, exports are a necessity.

Those who argue on moral and ideological grounds — and there are many of these in the Federal Republic, especially in the SPD, the Green Party and the Peace Movement in general, but also within the CDU and FDP — are simply unwilling to accept the cynical "economic facts of life" approach.

When the debate deals more specifically with Saudi Arabia, a whole set of specific arguments is added to the more general ones. Those in favour of at least some sale of equipment point out that the Saudis face a real indirect Soviet threat in the form of South Yemen and that one cannot discount an eventual military confrontation with Iran. Saudi Arabia must be in a position at least to defend its own oil installations. Thus Saudi Arabia is presented as serving Western interests both against the Communist bloc and against Moslem fundamentalism.

Saudi Arabia has never renounced its state of war against Israel and talks of a *Jihad*. But it is pointed out that the Saudis are no match for the IDF and that Saudi Arabia has very wisely stayed out of all the Arab-Israeli wars.

The question is not whether Israel can win a hypothetical war but whether Germany should arm any country unwilling to grant even *de facto* recognition to the Jewish state, towards whose security Germany has a special moral obligation.

And there can be no guarantee that even if the Saudis undertake not to use arms against Israel, these weapons will not find their way to forces which could make such use of them.

Furthermore, who can guarantee that the apparently stable Saudi regime will survive for many more years and that sophisticated arms sold to it will not fall into the hands of some Marxist-inspired or Moslem fundamentalist regime?

On the whole, it would appear that the moralists and ideologists who in 1981/82 had the upper hand are outweighed today by the "economic and strategic realists." Nevertheless, the last word has not yet been said.

It could still turn out to be the Saudis themselves who will turn down the German offer, which they might feel to be insufficient and unsatisfactory. Again, nobody knows whether Chancellor Kohl will stand by his own word that Leo tanks are not to be sold to Riyadh if sufficient pressure is exercised on him.

Finally, even if the sale does not materialize in the foreseeable future it will certainly pop up again later. Such issues once allowed to emerge have a momentum of their own. □

Dr. Rolef is completing a study on West German Middle East policy for the Hebrew University's Leonard Davis Institute.

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THE OFFICIAL guide to Egypt given to visiting journalists at the government press centre contains the following gem: "Even crossing the road is not quite as dangerous as it appears to be. Start to cross with care, be positive and the drivers will do their very best to avoid the pedestrian."

Pointing out the obvious gap between this bit of hilarious advice and the hair-raising reality on Cairo's jam-packed streets should not be seen as a gibe at Egypt's hopeless traffic conditions (that would be the height of *chutzpa* on the part of anyone coming from accident-prone Israel). Rather it is intended to highlight the regional tendency to play with words that obviously have little or no connection with reality.

The politicians and diplomats of both sides, Israel and Egypt, are particularly given to this activity, having engaged in a propaganda war that accompanied the 30 years of hot war between their two countries and that continued to engage them even through five years of formal peace.

Examples abound. The official Egyptian claim that Israel committed itself unambiguously to "a comprehensive solution" of the Palestinian problem at Camp David and in the subsequent peace treaty, is a spurious one.

The periodic Israeli reiteration of the invitation to Egypt (and to Jordan) to participate in the talks on autonomy for the Palestinians, is similarly part of the propaganda war. The Likud government has — as it had under Menachem Begin — every intention of eventually annexing the territories when international political realities permit. The idea of autonomy in the sense of granting meaningful powers of political self-government to the Palestinian population was never seriously contemplated and never promised by Israel, despite what Sadat and other Egyptian representatives may have hoped or expected from the application of pressure by the Carter administration.

BUT BEHIND the words, and the wars of words, new realities have been created by the process that culminated in the signing of the formal peace treaty five years ago. To be sure, many of these realities are far short of some of the illusions that were generated in the course of that process. But they are impressive nonetheless.

Perhaps the most impressive reality is the fact that the formal peace has stood up to the three tests that Israeli sceptics mentioned five years ago when they argued that the peace would not last long.

The main point then made was that peace was so obviously the personal creation of Anwar Sadat that it would not survive him (the assumption that Sadat would be assassinated unfortunately proved to be accurate.)

His successor, Hosni Mubarak, may have a vastly different style from the flamboyant, theatrical Sadat. But all evidence, from Egyptian protestations and from assessments by American and Israeli observers, points to the same conclusion: that post-Sadat Egypt is determined to adhere to the peace agreement, certainly in its narrow but all important sense of "no war."

Israeli sceptics also predicted that Egypt would renege on her commitment to peace as soon as she got back the last square centimetre of Sinai. That last square centimetre reverted to Egypt two years ago, on April 25, 1982, and Egypt has not reneged.

The third argument was that Egypt's commitment to peace would simply not stand up to the emotional and political pressures that would be generated in the case of another war between Israel and another Arab state. The war in Lebanon, although not planned and executed as a test of the peace agreement with Egypt, confounded that thesis. If anything, the Lebanese war proved that there were sufficient countervailing forces to shore up Egypt's determination to stick to her basic commitment to peace with Israel.

What is all the more impressive is that the peace agreement was subjected to these three acid tests in such a short time.

For Egypt, perhaps the most important reality was that she could break all the collective Arab taboos, make peace with Israel as a result of her perception of her own particular interests, and, though provoking a spate of venomous antagonism from her sister Arab states, still survive to see the day when most of them seek to mend their fences with her, rather than vice versa. This could serve as a reassuring lesson for other Arab leaders who some day may toy with the temptation of following in Sadat's footsteps.

SOME OF THE most reassuring analyses I heard in Cairo from both Israeli and American sources concerned Hosni Mubarak as a leader. There was a broad consensus among these observers that Mubarak is an extremely careful man.

"Mubarak was an air force pilot. His primary concerns used to be that the plane be in perfect condition to fly and that he succeed in landing it in one piece," I was told. He is not, these observers added, another Sadat, who could pull off coming to Jerusalem, or breaking dramatically with the Soviet Union without having prepared American support as an alternative in advance, or pulling off something like the Yom Kippur War, which Sadat knew Egypt could not win, but which he believed could restore her sense of dignity.

These observers believe that Mubarak's low profile is just what Egypt needs in a period when she should be applying most of her energies and attention to solving a myriad internal problems, which were neglected during the last two decades of Nasserian megalomania and the decade in which Anwar Sadat felt constrained to concentrate mostly on Egypt's external affairs.

Most foreign observers I spoke to in Egypt believed that Egyptians were generally pleased with this low profile return to the humdrum problems of day-to-day existence after decades when popular hopes were raised periodically only to be dashed repeatedly. One of the things that Mubarak has going for him, they say, is the contrast between the behaviour of his wife, who plays no public role at all, and the public relations hoopla that attended Jehan Sadat. Jehan, the epitome of the modern woman, Jehan's image, they said, may have gone over big on American television, but not in millions of traditional Egyptian homes.

Peace with Israel has been good, not only for the average Egyptian, but for the Mubarak regime. One of the most interesting developments in today's Egypt is the gingerly progress being made in the step by step attempts to liberalize the regime. Attempts at liberalization began under Sadat, as a much welcomed reaction to the tyrannical excesses of the Nasser regime in its latter years, and as an expression of growing sensitivity to Egypt's image in American public opinion.

Under Sadat, this liberalization took the form first of the *infitah*, economic liberalization. But the orientation towards the U.S., of which the peace process with Israel was an integral part, increased Egyptian sensitivity to claims that Egypt was after all a military regime. Sadat experimented with the legitimization of two *milchidig* opposition parties. But a short time before his assassination, he bridled at what he considered the excesses of the opposition and threw thousands, mainly of the Moslem fundamentalist opposition groups, into jail.

Many more were rounded up after the assassination in October 1981, when Mubarak was also near-

# Words and deeds

The Post's YOSEF GOELL examines the realities behind the rhetoric, after five years of Israeli-Egyptian peace.



(Richard Lobell)

ly killed; but greater store has been set recently on a serious attempt at political liberalization.

FORMER PRIME MINISTER Mustapha Khalil, who under Sadat was one of the main architects of the peace treaty, is now deputy chairman of the ruling National Democratic Party, and is playing a central role in preparing for the elections to the National Assembly on May 25.

Dr. Khalil told me that the fundamental change in these elections is the fielding of six parties — in addition to the NDP, there are: Labour, the Progressives, the Liberal Democrats, the New Wafd, and the populist Umma Party. As opposed to the previous system of single-member representation in 175 constituencies, the present election will go over to a system of proportional representation, under

which several assemblymen will be elected to represent each of 48 constituencies.

Voting is compulsory for men; women have the vote but are not compelled to use it.

One of the big steps taken in preparation for the elections is that the opposition parties have been permitted to publish newspapers. Three of them are currently doing so. The NDP itself has recently upgraded its weekly *Maya* to a daily.

The big unknown in this election is the New Wafd. The "old" Wafd was the major party of the monarchic Egypt of the Inter-World War years, and was identified mainly with the drive to rid the country of the British overlords. It was eventually outlawed, together with all other parties, by Nasser. It has just now been permitted to reappear under a new guise and it is slated to begin publishing its own daily today.

The opposition press to date, both of the left and of the Moslem right, has been equally vitriolic in its opposition to the U.S. and to Israel, and this can certainly be expected to continue at least until the elections.

American observers believe that, given the 8 per cent threshold for participation in the distribution of seats, only the New Wafd may make it into the next Assembly as the only opposition party.

Nostalgic older upper-class Egyptians and some members of the *infitah*-empowered *nouveaux riches* believe — or, rather, hope — that the Wafd will win a very large vote. Others believe that it will at best barely make it over the threshold.

SOME OF MY American sources, who are close to observers of the internal political scene, believe that the main reason for the holding of relatively free elections at this time is Mubarak's need for "the legitimization that he does not as yet have."

Others speak of the rise of a new class of intellectuals, Western-educated and oriented technicians and businessmen, who are demanding political liberalization regardless of their formal affinity for this or that non-democratic opposition camp.

To pull off such a gradual democratization of a country with no such traditions is a delicate task that certainly can only benefit from a protracted peace and an absence of destabilizing foreign adventures.

One comment I heard is that "it will be the supreme irony if Mubarak, who is certainly no intellectual, nor an ideologically committed hacker of civil rights, proves to have been the Egyptian ruler who engineered the beginnings of a truly free and democratic Egypt."

Concentration on a protracted period of building and internal problem-solving that could ensue from truly representative elections can only be for the good in regard to relations with Israel, even if it does mean a downgrading of interest in Israel. In fact, the entire relationship could possibly stand a measure of "benign neglect" following the initial heroic stage of peacemaking.

One of the problems deriving from Egypt's decision to freeze the normalization process as "punishment" for Israel's position on the Palestinian issue, is that it has strengthened the hand of those forces within Israel who argue that this experience should provide persuasive proof that no such risks should ever be run again in making peace with Israel's other Arab neighbours. It is a point that Egypt, as the pioneer in the peacemaking process, would do well to ponder.

PROF. SHIMON SHAMIR, who has lived in Cairo with his wife and children for the past two years as head of the Israel Academic Centre, is optimistic on various points but deeply concerned on one. In an interview on Israel Television earlier this week, he noted with regret that the Egyptian media had gone back to the pre-peace practice of projecting the old satanic image of Israel.

In the atmosphere that pervades Egypt's media, he said, no corrective at all was being provided to that exclusive and fake projection of Israel.

ALL THE ABOVE has to do with politicians, diplomats, media people, intellectuals and other elites. It would be impossible for an Israeli visitor writing about Egypt to conclude without some comments on the people. One of the most pleasant experiences is to meet the Egyptian people in the street and in their homes. They are an extraordinarily easy-going, cheerful and optimistic people, not only in regard to Israel.

My wife, with whom I have an agreement on the division of labour (I see the big, all-encompassing philosophical picture; she sees the day-to-day aspects of human life), called my attention to the behaviour of the Egyptian crowd as we were ploughing our way through a street choked with humanity in the Khan el-Khalili. It was almost impossible to advance more than a metre at a step, but a long line of honking cars and trucks was also making its way through the throng.

One truck was systematically scraping the sides of every parked car it passed, and breaking one side mirror after another to boot.

"Look at how no one is getting mad. Can you imagine what would happen in Israel?" my wife marvelled.

What I was wondering was how such a people was ever bamboozled into going to war four times against Israel. Did Sadat really have this throng in mind when he promised, "No more war?"

My conclusion is that, problematic as the peace may be at the politician-to-politician level, at the people-to-people level the peace is very much a living fact.

(This is the last in a series of articles).

The real problem deriving from that reality is not that Egyptian opinion-makers do not like Israel. They're entitled not to, if they so wish. The problem is that the informed minority of Egyptians who will have been brainwashed into believing the message of "arch-devil" Israel could make it all the easier for some Egyptian leadership in the future to reverse the no-war commitment overnight.

Is there anything that Israel can do to counter the portrayal of her image in that fashion in Egypt? Not really.

Since the media are still largely state-controlled, the problem is one of impressing the political leadership with the danger to the peace process inherent in this behaviour. An example of awareness of this point is that of the editor of *October* magazine, Anis Mansour, who has made this very

point very bluntly in a number of recent articles in *Al-Ahram* and other outlets. But he seems to be the only exception to the rule.

Israel does have a weapon against this Egyptian war of words, but that lies in the U.S. and entails a very serious dilemma. As I have already noted, Egypt's primary motivation in making peace with Israel was its reorientation to the U.S. and its expectations of massive American military and economic aid. In the current atmosphere of partial American disenchantment with Egypt, it would be relatively easy for Israel to play a game of tit-for-tat by undermining Egypt's image in the U.S.

Israeli officials with whom I discussed this were aware of the possibilities and also of the dangers involved. Undermining Egypt in the U.S., if it were done too effectively, could in the long run also undermine Egypt's interest in peace with Israel, they pointed out.

In order to obviate the need to play such games it would be highly desirable, even during this period of an Egyptian-decreed freeze on normalization and a Likud government's apparent lack of interest, in fostering closer ties with Egypt, to try to institutionalize periodic top-level meetings between the leaders of the two countries.

Americans in Cairo expressed regret at the situation in which the two governments were no longer talking to each other directly, but going through the American embassies in Cairo and Tel Aviv.

Israel should be the one to take the initiative in proposing some framework for top-level meetings between the Egyptian president and the Israeli prime minister, to be attended by a minimum of media coverage, if any, as a permanent feature of the essential mechanisms of the relationship.

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הכזמן הנכון



FIXATED ON the high mound for more than 40 years, Manolis Andronikos demonstrated to the world in 1977 that archeology is a science sometimes fuelled more potently by fantasy than by fact.

His fantasy had been that the mound in the middle of an ancient cemetery 70 kms. from Salonika must contain a find as noble as its dimensions even though the site had no known connection to ancient royalty and even though successive excavations failed to come up with much more than dirt.

This month, in a lecture marking the dedication of Hellenic House on the Hebrew University's Mount Scopus campus, amid gasps from an audience that included many of Israel's leading archeologists, Professor Andronikos illustrated with colour slides 'he reward of almost half a century of fantasy and persistence. This was a fabulous collection of jewelry and artifacts that had lain hidden for over two thousand years in a tomb he has identified as that of Philip II, father of Alexander the Great.

Andronikos had first seen the mound, or tumulus, in 1932, as a first-year student whose professor was resuming the digs started at Vergina by a British archeologist who, in 1855, had discovered Hellenic ruins in the area. The dig was not in the high mound, which was 110m. in diameter and 12m. or four storeys high; but staring at it, the young archeology student was moved to dream of ancient royalty and treasures.

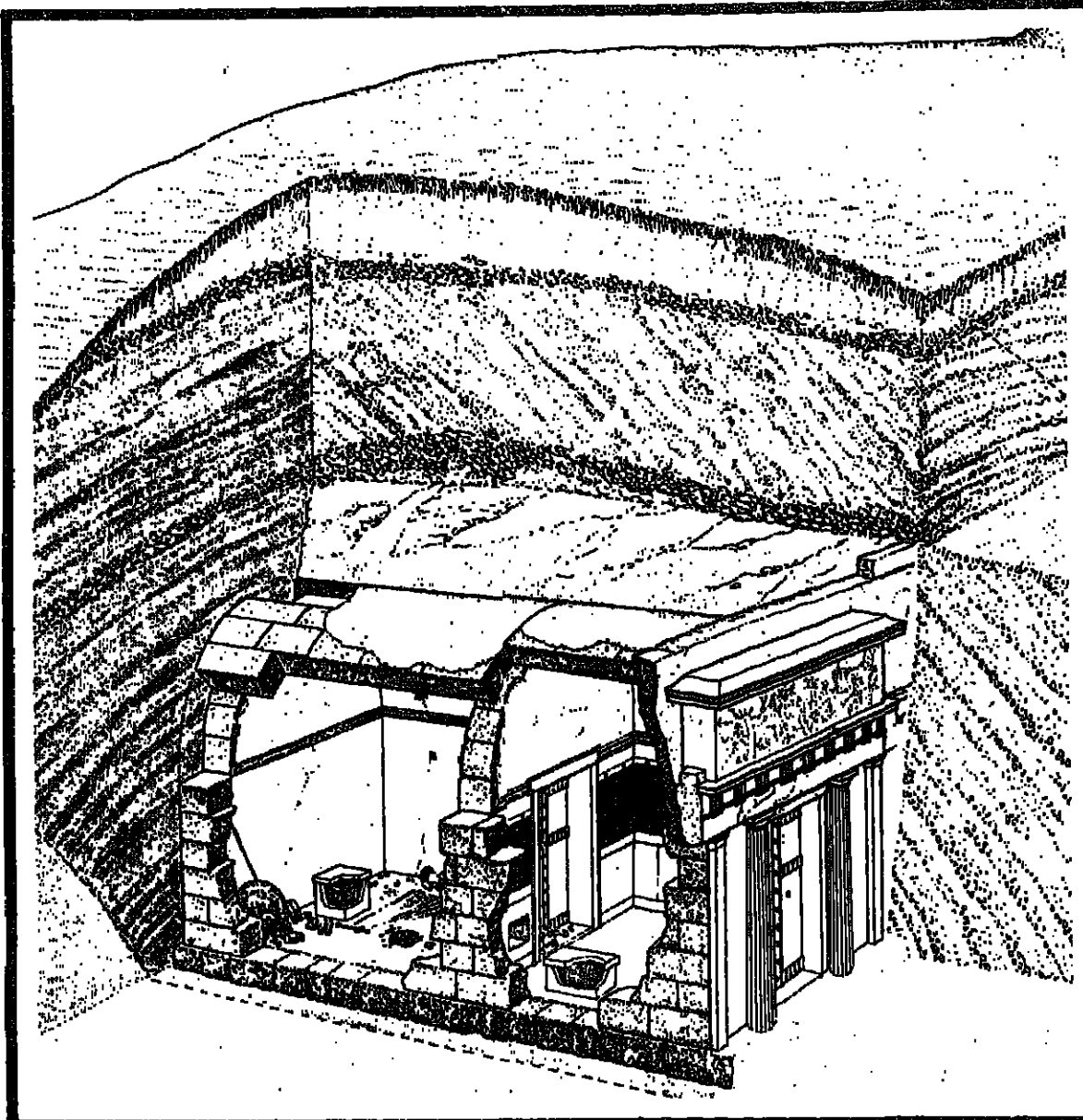
Following World War II — during which he spent three years as a soldier posted in Palestine — Andronikos returned to the University of Salonika. In 1952, he began his own excavations at Vergina, tackling the high mound with disappointing results.

Budgetary limitations obliged him to turn to numerous smaller tumuli in the area which were likely to yield relatively quick results. In the course of 10 years' digging, he found some 50 Hellenistic tombs, all looted in antiquity. In the 1962 and 1963 seasons, he indulged himself by striking again at the big mound but found little more than some broken tombstones. He then turned his attention to excavating an enormous palace nearby; but despite this second disappointment at the mound, he was not disillusioned.

IN 1968, a British archeologist published his conjecture that Vergina was in fact Aegae, the ancient capital of Macedonia. It was ancient even in Alexander's time, when the capital was at Pella, but it was still the custom for royalty to be brought back to Aegae for burial. This theory was rejected by the archeological community, including Andronikos himself, who was convinced that Aegae was elsewhere.

In 1976, Andronikos probed the big mound yet again, and again came up only with some broken tombstones. This time, however, there was enough to start a trail of calculations that led him to the conclusion that the British archeologist was right.

It was thus with renewed determination that he returned to the mound in 1977. The university had quintupled his excavation budget after newspapers picked up the conjecture he had let drop in a lecture in Berlin that he was excavating the burial site of the ancient kings of Macedonia. During the 1977 season, he dug for 40 fruitless days and pondered for 40 nights without being any closer to ancient royalty or to justifying the university's million-drachma investment.



A Greek archeologist is certain the ancient tomb he discovered in 1977 is the burial place of the father of Alexander the Great. 'Other than finding Philip's calling card, I don't know what I can do to prove it,' he says. The Jerusalem Post's ABRAHAM RABINOVICH reports.

## The Andronikos finds

Undeterred, however, he marked out a site on another part of the artificial hill and ordered an exploratory probe in preparation for the next season's dig. The diggers soon hit a wall and then another and then, under some seven metres of earth, three large and intact structures. Two of them were tombs from the 4th century BCE. The third, adjacent to one of the tombs, was identified by Andronikos as a building used for the cult of the dead. There were only two people in ancient Macedonia for whom such cults existed — Philip and his father.

"I was absolutely sure that mercenaries had looted the tombs in antiquity," the Greek archeologist told his audience. The first tomb was indeed empty. However, the second and larger one provided a treasure even on its exterior: in addition to architectural elements, it was decorated with a remarkable painted frieze.

"It had been thought that classical painting had been lost forever," said Andronikos, but this was a masterpiece which he regards as his most important find. But there was much more to come. The marble doors to the tomb, including their mechanism, were still intact. "The first doors from antiquity found in place."

WHEN THE DOORS were opened, Andronikos found to his astonishment that the tomb was un-

dered. There were two chambers, each containing a marble sarcophagus. Around the chambers were groups of artifacts of silver, gold, ivory and other materials. On the floor in front of the rear sarcophagus lay a large matrix whose components included ivory, gold and glass. Andronikos deduced that these were decorative elements that had adorned a wooden bed which had disintegrated.

As technicians measured the matrix in order to be able to reconstruct the bed's original form, Andronikos idly bent down to pick up one of the tiny ivory heads that had adorned it. He found himself looking at a young Alexander the Great.

"It was just the way Plutarch described him — the long neck, the upturned eyes." The sculpting also matched known portraits of Alexander. The head lying next to it seemed to show one glazed and unseeing eye. Philip II, history tells us, was blind in one eye.

A gilded silver cylinder was identified by Andronikos as a royal diadem, or crown. The size could be adjusted to fit onto a head or a helmet. Although no such artifact had ever been found before, it is similar to royal diadems depicted in several ancient portraits. Another royal symbol was the raised club of Heracles among the decorations of a magnificent coronation shield.

The tomb contained what Andronikos described as "the com-

plete panoply of a distinguished warrior," including body armour, helmet and sword, all of outstanding workmanship. No less exquisite was the collection of silver wine-cups.

INSIDE EACH sarcophagus was a heavy box of 22-karat gold containing the bones of an individual. Although they had been cremated, the bones had not been reduced to ash, but had retained their original form. The remains in the main burial chamber included several golden wreaths containing superb designs of oak leaves and acorns. Examination of the male skull in this sarcophagus showed a wound over the right eye, caused by a downward-glancing object. "We know," says Andronikos, "that Philip was blinded by an arrow fired down from a city wall while he was organizing his men."

The other sarcophagus contained the remains of a woman inside a golden box. Accompanying it was a woman's gold diadem of intricate design, including the shapes of flowers and bees and even a tiny bird. "This is not simply a masterpiece of ancient Greek goldwork," says Andronikos, "but the finest piece of ancient jewelry known."

It is clear to the archeologist that these are the remains of Philip II, king of Macedonia, and his young queen, Cleopatra. His conclusion is widely, but not universally, accepted in the archeological community. "Other than finding Philip's

calling card, I don't know what else I can do to prove it," said Andronikos in his lecture.

ACTUALLY, he has helped prove it, at least circumstantially, in subsequent excavations which have uncovered an amphitheatre about 100 metres from the palace he had earlier excavated. This fits in with the historical account of Philip's last visit to Aegae in 336 BCE during which he was assassinated.

The occasion was the wedding of his daughter, which brought the royal family up from Pella to the ancient city. As the guests were seated in the theatre, Philip sent in bearers carrying aloft 13 sculpted heads — 12 of gods and one his own likeness. As he himself prepared to enter, he sent his son, Alexander, and his son-in-law, also named Alexander, ahead and told his guards to wait behind, so that he could enter the theatre alone. As he did so, dressed in resplendent white, an assassin struck him down with a dagger.

Andronikos uncovered remains of the city wall less than 100 metres from the theatre entrance. "We can understand now how the assassin thought he could escape — by fleeing to the gate in the city wall where (history tells us) horses were waiting." He tripped, however, and was killed. Philip's wife was murdered not long after.

Philip is most commonly known as the father of Alexander and the man who hired history's best known tutor, Aristotle, to educate his son. But he was in his own right a consummate military and political leader, who unified Greece by force, guile and wisdom. He has been termed by some historians the founder of the structured modern state.

AMONG THE Israeli archeologists in the audience at the Hebrew University lecture were at least two who have been probing sites reputedly containing tombs of ancient kings. Yigal Shilo, who has been excavating the City of David outside Jerusalem's Old City wall for the past six years, said afterwards that even if David's tomb were found it would undoubtedly prove to have been looted "several times over."

Ehud Netzer, who has been searching for Herod's tomb at Herodium intermittently since 1967, took heart from Andronikos's persistence. "He was not 40 years," he commented.

Shilo, who heads the Hebrew University's Archeological Institute, said that Andronikos's visit marked the beginning of closer interchanges between Israeli and Greek archeologists.

A year after finding the royal tomb, the Greek archeologist returned to the site and uncovered another intact tomb nearby. This contained the remains of a boy of about 12. He hesitantly suggests that these might be the remains of Alexander the Great's son, who died at about that age. "I've had so many troubles over my identification of Philip, that I don't want to claim it," he says lightheartedly.

AS FOR Alexander himself, he died in Babylon and was buried in Alexandria, but his tomb has never been found. There are suggestions that it may have been destroyed in antiquity, and archeological excavations, says Andronikos, have been carried out unsuccessfully. He hints in an interview at dissatisfaction with those probes. "You can't do these things amateurishly," is Manolis Andronikos fantasizing again?

THE JERUSALEM  
POST  
LOCAL  
SUPPLEMENT

Friday, March 30, 1984

# IN JERUSALEM

FREE

In Jerusalem investigation

## School scandal

- One toilet for 90 girls
- No fire exit
- Three share a desk

D'vora Ben Shaul

Serious overcrowding and appalling facilities plague the religious Ari school in a select Jerusalem neighbourhood. Some 167 girls up to age 13 jam into two apartment-sized sections.

The school, which is near the Islamic Museum (Kiryat Shmuel) belongs to the independent Beit Ya'akov group. It is recognized by the Ministry of Education, but only three of its classes are recognized by the municipality.

In the primary department 90 girls from ages 6 to 10 are jammed into five tiny classrooms together not more than 100 square metres. One of them is a basement with no windows.

At recess 90 girls line up in a metre wide hallway to use the one toilet available and then squeeze their way back down the hall to wash their hands in the two usable wash basins.

There is no fire exit, and the principal, Rabbi Shimon Samuels, shares his "office" with the teaching aids, the nurse's cupboard and supplementary lessons. The room is exactly 2.8 by 2.6 metres. There is a small fire extinguisher.

When the school nurse visits she has no place to examine a child.

There is a courtyard of dirty grey gravel that is shared with a few garbage cans, but no play equipment.

And the courtyard at the annex is flooded to ankle depth when it rains.

In the classroom three to four girls share a small table but rejoice

that this year their principal managed to get a chair for each child instead of the benches of previous years.

The electricity supply will only support one kilowatt per room, so the heaters are turned on and off in rotation, each room getting one hour's heat at a time.

Even if there were floor space for heaters the poor ventilation would not permit the use of fume-producing heaters.

Samuels says that pleas to the municipality are in vain because they have decided that there is no need for a girls' school over three grades in the area. The municipality classes the other five grades as Talmud-Tora study centres, despite the fact that the entire curriculum laid down by the Education Ministry is followed.

An official in the municipality education department said that the older girls could go to school in the city and that there is no demographic justification for a school in the area, but the parents protest, saying that the city school has more than 1,000 girls and that their children would not get as good a general education if forced to go there.

Samuels says the municipality is reluctant to provide better facilities because it wants to concentrate all *haredi* institutions on one side of town. Its picture of Jerusalem has no place for a *haredi* school in Katamon.

Despite this, Samuels says that the school will continue to press their demands for better facilities and for recognition of the entire eight grades.



Queuing in corridor for toilet (above) at Ari school in Kiryat Shmuel. Three or four children share each desk (below).



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הכחמן האופטי



In the Neighbourhood

# Power play in Ir Ganim

Tsipi Kuper

The first shots have been fired in the battle over control of the Ir Ganim-Kiryat Menachem neighbourhood.

With Project Renewal entering into its last year of activities in the neighbourhood, the field has opened for a power struggle among local leaders.

Already under dispute is the issue of when elections for the Ir Ganim neighbourhood committee will be held. Many activists want the date

moved up by a year to this December, claiming that the present committee is not functioning properly. The winners of such early elections would be in a prime position to fill in the void left when Project Renewal packs up in March '85.

Neighbourhood committee chairman Haim Amar objects to early elections, charging that the move to push up the date is just one more attempt to force a decision on his movement, Tzalash, without regard to proper democratic procedures.

Tzalash has held 14 of the 15 seats on the neighbourhood committee

since the December '82 elections. The 15th seat is occupied by David Ohayon, former chairman of the neighbourhood committee.

Amar complains that his list was never given full legitimacy: "Despite our sweeping victory, we still have only two members on the steering committee of Project Renewal in Ir Ganim," he said. (Of the 22-member committee, 11 are neighbourhood residents.)

"Ohayon, who is chairman of that committee, can pass decisions over our heads — as he has done in the past," said Amar.

Ohayon is firing his own shots in the battle over power in Ir Ganim. He recently formed his own new movement — called Levav — to run in the neighbourhood committee elections.

"We want to create a *minhelet* in Ir Ganim to decide on the priorities after Project Renewal leaves," Ohayon said.

Municipality spokesman Rafi Davara said that all possibilities are being looked into, and that a neighbourhood *minhelet* is one of them, but no decisions have been made yet.

Neighbourhood activist and city council member Dede Ben-Shitrit says that his party, Shabak, will not be running for Ir Ganim committee elections.

"The problems here must be solved on the level of governmental politics, and not on the level of neighbourhood politics," Ben-Shitrit said, adding, "When Project Renewal winds up, we will be far worse off than we were before it started."

In the bag



A police bomb-squad sapper carries away a sack of high explosives from a bomb discovered at the Tumarkin peace monument, near the Cinematheque, on Tuesday. A second bomb was discovered at the Number 6 bus stop in Bethlehem Road, Talplot. Both were safely dismantled. Jerusalem police chief Tat-Nitzav Rahamim Comfort this week warned the public to stay alert and report to the police even the slightest suspicion they may have about a package. (Rahamim Yissell).

Haredi on the roof



A quiet perch on a crowded day (above). Women's section of the demonstration protest against abortion-on-demand (below, left). The Gerrer Rebbe arrives at the demonstration (below, right). Pictures by Joel Flahman. Part of the 30,000 strong rally (below). Picture by Isaac Harari.

# Show of strength

30,000 condemn Sabbath violations, abortion, grave excavations.

Michael Eilan

Tuesday's demonstration by over 30,000 *haredim* in Sabbath Square was a show of ultra-orthodox strength, the like of which hasn't been seen in the capital for years.

There has been much talk of disunity within the Aguda but the rally showed that the authority of the great rabbis can still bring the mass of Agudat Yisrael voters together.

There was one significant absence in the rally — leaders of the non-Zionist *Eda Haredit*. They had at first supported the rally but then suddenly withdrew their backing — some say due to pressure by Naturel Karta.

It was a great day for Rabbi Abraham Leizeron, the city coun-

cillor who gave both the opening and the closing speeches at the rally, attended by such figures as the Gerrer Rabbi and Rabbi Simha Broide, head of Yeshivat Hebron.

Leizeron has recently been in the shadow of the youngest member of the Porush clan, Meir Porush, who heads the Aguda faction in the city council. But many observers said that by addressing such a large gathering, Leizeron began a comeback to the national scene.

The issues that brought the demonstrators to Sabbath Square to read psalms and pray were abortions, Sabbath desecration and the alleged excavation of graves.

It was in no way a political rally — nor was there any overt relationship to the coming elections. But such a show of unity could bode well for Agudat Yisrael in the polls.



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## JERUSALEM

# Fair shares for all



### Greer Fay Cashman

More than 40 manufacturers, retailers and artisans set up booths in Binyanei Ha'Uma for Jerusalem Fashion Fair this week, and were selling their wares at up to 50 per cent discount. The cheaper goods were bottom-of-the-barrel merchandise which had been stockpiling and were being tossed out at cost price.

Vendors quickly learned that even in a covered market ambience, quality is given first consideration. That's why there were so many people milling around the leather-wear displays by Adar, Danaya and Fulop. After all, it's not every day that you can pick up a quality leather garment for \$100.

Imaginative hand-knits, some with suede insets, by Jerusalem's own Bu Ba Chic, drew hordes of potential buyers, several of whom hesitated, when quoted prices in the range of \$36,000.

Highlighting the first day of the three-day event was a top-notch mixed seasons Bibat fashion show by avant-garde designer Rachel Berezin. Feverish creativity is part of Berezin's make-up. She spent three days in advance of the Fashion Fair, creating a whole new summer group because she wanted to do something special for an all blue/white affair.

Bibat's winning way. (Scoop 80)

## Letters to In Jerusalem

### You say...

Dr. Wim Mulgo, leader of the Christian organization Beit Shalom, has consistently and fearlessly stood up against the enemies of the Jews.

He has stood the test over and again as a trusted friend of Israel. At a recent meeting of the Jerusalem Municipal Council, of which I am a member, Mayor Kollek quoted Rabbi Mordechai Piron, formerly chief chaplain in the IDF and currently chief rabbi of Zurich, to the effect that Dr. Mulgo, a long time resident of Switzerland, has assisted Israel on numerous occasions, without any ulterior motive like missionizing.

Recently, there has been a raging controversy over whether a branch of Beit Shalom be built in Gilo. Dr. Mulgo and his associates readily withdrew from their projected plans in order to avoid misunderstanding. Dr. Mulgo has not wavered a bit in his intense love for Israel.

As a city containing so many different ethnic and religious groups, Jerusalem could easily fall into the

trap of internecine strife. Indeed, it requires a monumental effort to respect the sensibilities of the various groups and to preserve the harmony of the delicate mosaic of our united city.

It is with great pride that I write about the level-headedness and care that is displayed daily by the city municipality, and about the valour and sensitivity of such luminaries as Dr. Mulgo.

**PROFESSOR HAIM GEVARYAHU**  
chairman of the World Jewish Bible Society  
member of Jerusalem City Council  
(National Religious Party)

May I express my appreciation to In Jerusalem for drawing attention to some disturbing features of our beautiful capital (What a load of rubbish, March 16).

I am in the habit of taking daily walks and it is frustrating to see that Jerusalem is becoming so neglected. In Botha Street, near the King David Hotel, the place looks sinister and frightening. Thousands of visitors pass along this street which is in such a disorderly state.

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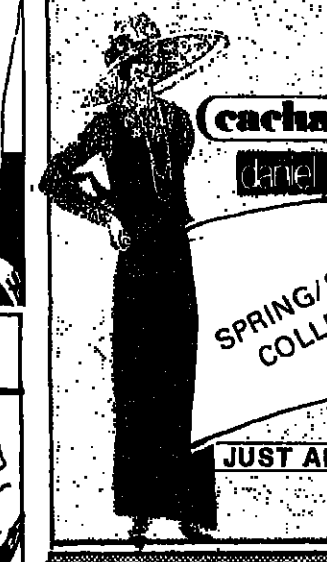
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THE JERUSALEM POST MAGAZINE

PAGE V



## Capital Calendar

Friday, March 30

9 a.m. - Ethical insights into the portion of the week with Rabbi A. Carmel, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.

10 a.m. - Prof. Rottenberg lectures on *Psychology and Kabbalah*, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.

11 a.m. - Guided tour in English, Rockefeller Museum.

2 p.m. - Temple Mount and Ophel archaeological excavations (also Mondays and Wednesday) meet outside Dung Gate.

2 p.m. - Film: *Dr. Strangelove*, Jerusalem Theatre.

2 p.m. - Film: *The World According to Garp*, Cinematheque.

2 p.m. - Jerusalem women's softball players practice, Sacher Park, Details 572136.

2 p.m. - Israel Trail Blazers Running Club, entrance Sacher Park, behind Wolfson Building, Details 810163.

5.30 p.m. - Sabbath Service Har-El Progressive Synagogue, 16 Shmuel Hanagid St., led by Rabbi Tuvia Ben-Chorin.

9.30 p.m. - Film: *House of Glass*, Tavza, 38 King George St.

Saturday, March 31

9 a.m. - Studies in the *Haggada* (daily to Thursday), Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.

9.30 a.m. - Morning service, Har-El Progressive Synagogue led by Rabbi Tuvia Ben-Chorin, 16 Shmuel Hanagid St.

10 a.m. - Society for the Protection of Nature in Israel, visit to Armenian Convent and Jewish Quarter, Meet Jaffa Gate.

11.11 a.m. - Schubert piano recital by David Dolin, Tavza, 38 King George St.

11.30 a.m. - *Who Knows the Man in the Wall?* Train Theatre, Liberty Bell Garden.

4.30 p.m. - *Nada Siderhit* with discussion on

the Chumash, led by Rabbi B. Horowitz, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.

5 p.m. - One Shabbat Introduction to the Haggada, Har-El Progressive Congregation, 16 Shmuel Hanagid St.

5.30 p.m. - Society for Humanistic Judaism, study and song, Tavza, 38 King George St.

7.30 p.m. - Film: *History of the World Part I*, Cinematheque.

8 p.m. - The Jerusalem Havram Seder Workshop, bring and discuss favourite readings, ideas and songs, 2 Agnon Street.

8.15 p.m. - Climbed Hasidism, Jerusalem Academy of Jewish Studies.

8.30 p.m. - Melave Malka, OUNCSY Israel Ctr., 10 Straus St.

8.30 p.m. - Serenade for voice and guitar, Tavza, 38 King George St.

8.30 p.m. - Special screening: *Reds*, Israel Museum.

8.30 p.m. - *The Seagull*, Jerusalem Theatre.

9 p.m. - Yonatan Glick and Shlomo Givoni, Gerard Behar Centre, 11 Bezalel St.

9 p.m. - Melave Malka, Divorces Yeshiva Bnei, Mount Zion near King David's Tomb.

9 p.m. - *The Best of Shalom Aleichem*, live performance in English, King David Hotel.

9.30 p.m. - Film: *Kings of Azzur*, Cinematheque.

Sunday, April 1

10 a.m.-2 p.m. - Daily (Sunday to Thursday) Open Eye Jerusalem Science Centre 'Hands On' Science Museum, National Library Building, Givat Ram Campus, Hebrew University.

11 a.m. - Guided Tour in English, Israel Museum.

12 noon - Lecture on *Talmud Pesachim*, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.

3 p.m. - Guided tour of Archaeology Galleries, Israel Museum.

3.30 p.m. - Children's film *Gulliver's Travels*, Israel Museum.

5.30 p.m. - Daily (Sunday to Thursday), Light choral and folk music on the piano, Jordan Lounge, Laromne Hotel.

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Fri. 9.00 a.m. to 11 a.m.  
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- Israelite Wall  
- Burnt House

\*EXCAVATIONS (below) TEMPLE MOUNT  
10.00 a.m. to 12.15 p.m.  
- Western Wall  
- Southern Wall  
- Temple Staircase

\*CITY OF DAVID  
1st TEMPLE PERIOD  
1.00 p.m. to 3.30 p.m.  
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6 p.m. - Daily till Thursday, inclusive: Rabbi Glaseron lecture on *Hebrew Mythology*, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.

6.45 p.m. - *Melave Malka and Jewish Theology Seen through Kohler's Rabbah*, Dr. Chaim Pearl, Centre for Conservative Judaism, 2 Agnon St.

7 p.m. - *Melave Malka* classes in Hebrew, Ramat Zion Synagogue, French Hill.

7 p.m. - Film: *Michel Ezra Safra and his Sons*, Part I, Cinematheque.

7 p.m. - Hebrew lecture series: *How to Put Jewish Law into Practice*, Ramat Zion Synagogue, French Hill, Information 816301.

7.45 p.m. - Israel Folk Dancing with Instructor, Jody Hanger, King Solomon Sheraton Hotel.

8 p.m. - Rabbi Nachum Rabinovich lectures on *Are There Differences Between Young Israel Centres*, 28 Shmuel Hanagid St.

8.30 p.m. - A Page of Talmud with Dr. Pesach Schindler, Centre for Conservative Judaism, 2 Agnon St.

8 p.m. - Lecture series on *The Pesach Hagadah*, OUNCSY Israel Centre, 10 Straus St.

8 p.m. - Women's Study Circle, Nehemia Greisman reveals insights into the Book of Exodus, Beit Chama-Chabad, 19 Ezra St. (off Yehel).

8 p.m. - Dr. Edna Alek leads a Hebrew language study session on the writings of S.Y. Agnon, Har-El Progressive Congregation, 16 Shmuel Hanagid St.

8 p.m. - Jewish Folklore and Thought, English Language Study Group, Ramat Zion Synagogue, 88 Bar Kochba St., French Hill, Details 816301.

8.15 p.m. - Jew and Non-Jew lecture, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.

8.30 p.m. - Meeting with members of the *East to Peace Movement*, Tavza, 38 King George St.

8.30 p.m. - Misreading Peter Ebenman, Israel Museum.

8.30 p.m. - Play the Fool at the Jerusalem Coffee Club (25-35 age group), Maudon Hotel, 9 Alkali St. Details 661536, 720794, 630362.

8.30 p.m. - Kol Udmama, Religious Philosophy Course in English, Ramat Zion Synagogue, French Hill, Details 816301.

9 p.m. - Sun-Thurs. inclusive - jazz with the Victor Fomayor Trio, 9th Gate Bar, Jerusalem Plaza.

10 a.m.-2 p.m. - Daily (Sunday to Thursday) Open Eye Jerusalem Science Centre 'Hands On' Science Museum, National Library Building, Givat Ram Campus, Hebrew University.

11 a.m. - Guided Tour in English, Israel Museum.

12 noon - Lecture on *Talmud Pesachim*, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.

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5.30 p.m. - Daily (Sunday to Thursday), Light choral and folk music on the piano, Jordan Lounge, Laromne Hotel.

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FRIDAY, MARCH 30, 1984

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PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

POST  
PULLOUT GUIDE

## The Poster

## ENTERTAINMENT

## Jerusalem

APPLES OF GOLD - Musical (Ramat Gan, Odeon, tonight at 9.30 and 11.45 p.m.; Nahmias tomorrow at 9.30 p.m.)

FIND A GOOD WOMAN - Musical with songs about a bride and groom, (Beit Leislin, tonight at 9.30 p.m., Monday at 8.30 p.m.)

GILA ALMAGOR - In her programme of songs, Almost Strong, (Beit Leislin, tonight at 10 p.m., tomorrow at 9.30 p.m.)

HAGASHASH HAHIVER - Programme of humour and satire, (Givatayim, Shavit, tonight at 10 p.m.)

HAUDREIRA HATYIT - Selection of their songs, (Neve Zedek, 6 Yeheli, Thursday at 8.30 p.m.)

JAZZ - Denny Gottfried, piano; Albert Pannetta, flute, clarinet; Teddy Kling, cello, contrabass, (Cafe Piz, 84 Hayarkon, tomorrow at 11 a.m.)

THE MAGICAL TRIO - Jazz with Michael Greenblatt, Ili Dvir, Zipora Bat-Yehuda, (Dan Hotel, Monday at 8 p.m.)

MIKI GABRIELOV - With back-up musicians, (Beit Leislin, Upper Cellar, tonight at midnight)

SATIRE PROGRAMME - With well-known entertainers, (Beit Leislin, Upper Cellar, Wednesday at 9 p.m.)

SILOMO ARTZI - Solo programme, (Tavza, tonight at midnight, tomorrow at 10.45 p.m.)

UPPER JAZZ CELLAR - With well-known musicians, (Beit Leislin, Sunday at 10 p.m.)

MUSICAL MELAVE MALKA - With new Divorces Yeshiva Band, (Mt. Zion Centre, tomorrow at 9 p.m.)

TEL AVIV AREA  
ARIK SINAI - Programme of songs (Rehovot, Wis, tomorrow at 8.30 p.m.)

BETWEEN BELLS - Musical about a school, (Beit Leislin, Tuesday, Thursday at 8.30 p.m.)

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## Haifa

APPLES OF GOLD - Musical (Ramat Gan, Odeon, tonight at 9.30 and 11.45 p.m.; Nahmias tomorrow at 9.30 p.m.)

FIND A GOOD WOMAN - Musical with songs about a bride and groom, (Beit Leislin, tonight at 9.30 p.m., Monday at 8.30 p.m.)

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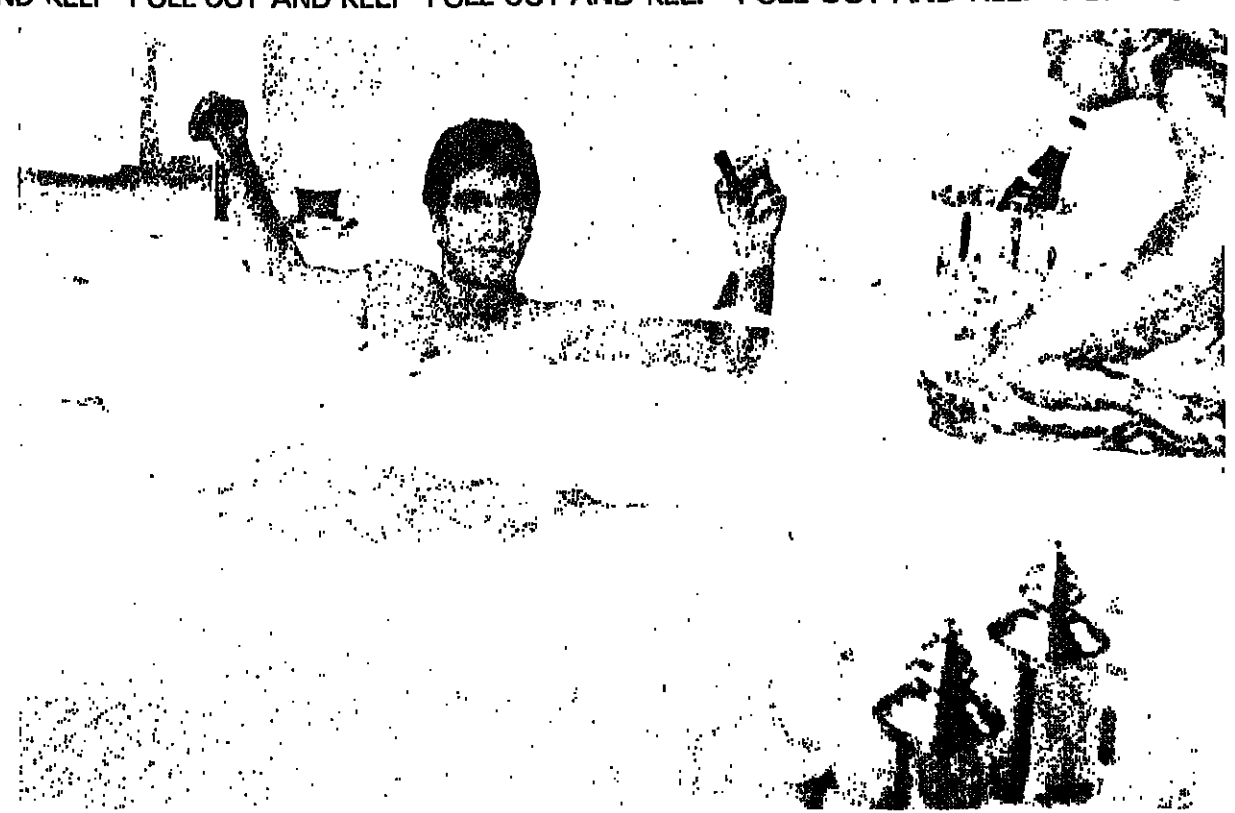
MUSICAL MELAVE MALKA - With new Divorces Yeshiva Band, (Mt. Zion Centre, tomorrow at 9 p.m.)

TEL AVIV AREA  
ARIK SINAI - Programme of songs (Rehovot, Wis, tomorrow at 8.30 p.m.)

BETWEEN BELLS - Musical about a school, (Beit Leislin, Tuesday, Thursday at 8.30 p.m.)

MUSICAL MELAVE MALKA - With new Divorces Yeshiva Band, (Mt. Zion Centre, tomorrow at 9 p.m.)

TEL AVIV AREA  
ARIK SINAI - Programme of songs (Rehovot, Wis, tomorrow at 8.30 p.m.)



Al Pacino plays Tony Montana, a Latin thug who makes good, in Brian de Palma's remake of 'Scarface'.

## THEATRE

All programmes are in Hebrew unless otherwise stated.

## Jerusalem

EXISTENCE AND ENTERTAINMENT - Satirical cabaret. Lyrics by Yonathan Oeffen, music by Shlomo Gronich, (Gerard Behar, tomorrow at 9 p.m.)

ICARUS - Puppet theatre based on the story by Gabriel Garcia Marquez, about a mythological dream, (Train Theatre, Liberty Bell Garden, Tuesday at 9 p.m.)

THE LAW WILL BE GIVEN AT 6 - Produced by the Singing Theatre. The play takes place in an old temple, (Khan, tomorrow at 8.30 p.m.)

THE SEAGULL - By Chekhov, Beersheva Municipal Theatre production, (Jerusalem Theatre, tomorrow at 8.30 p.m.)

THE ACTORS ACT ACTORS - Neve Zedek production. The actor's dreams and ideas, daily life, (Neve Zedek, tonight at 10 p.m., tomorrow, Wednesday at 9 p.m.)

ACTORS VERSUS AUDIENCE - A modern play with audience participation, (Old Jaffa, Hasidim, tonight at midnight)

CASCANDO - By Beckett, Hasidim production. An adapted radio drama about storytelling, (Old Jaffa, Hasidim, Wednesday at 9.45 p.m.)

DESIRE - Hasidim production. A couple in crisis set out on an English social comedy, (Hasidim, Small Hall, Monday through Thursday at 8.30 p.m.)

THE DOLLS' HOUSE - By Ibsen, Hasidim production, (Hasidim, Small Hall, tomorrow, Sunday at 8.30 p.m.)

THE PASSION (PRE-PARADISE SORRY NOW) - By Fassbinder. A couple living in Manchester try to live by their Nazi doctrine, (Old Jaffa, Hasidim, tomorrow at 9.30 p.m.)

PILLAR OF WOOD - Selection of political

Middle Ages till the 20th century, (Tavza, Wednesday)

"ETNAITA" - Vera Vaidman, violin; Emanuel Krasovsky, piano. Works by Beethoven, Reger, V. Shlonsky, Brahms.

BAROQUE RECITAL - Elisabeth Reiff, organ; Yair Klei, violin, (Old City, Redeemer Church, Thursday)

TEL AVIV AREA  
CONCERT - Richard Lesser, clarinet; Yair Klei, violin; Zvi Harel, cello; Marina Bonderenko, piano. Works by Schumann, Schubert, Brahms, Mendels, (Tavza, tomorrow at 11 a.m.)

ORGAN CONCERT - Elisabeth Reiff, Works by Bach, Cherninbath, (Old Jaffa, Immanuel Church, 9 Beer Hoffman, tomorrow)

PHILHARMONIC CHORUS, TEL AVIV - Conductor Michael Shani. A Cappella works by Di Lasso, Schen, Rost, Mendelssohn, Brahms, Teledio, Ginsterna, P. Ben-Haim and others, (Tel Aviv Museum, tomorrow)

EXISTENCE AND ENTERTAINMENT - (Tavza, Wednesday at 8.30 p.m.)

THE FALL - By Albert Camus. Produced by Niko Nini. The rise and fall of a Parisian dream, (Old Jaffa, Hasidim, Tuesday at 9 p.m.)

GOOD - Cameri Theatre production. A German professor becomes an SS officer, (Tavza, Sunday at 8.30 p.m.)

THE HOMECOMING - By Harold Pinter. Cameri Theatre production. A son returns home to introduce his wife, (Tavza, Monday, Tuesday at 8.30 p.m.)

INTIMACY - By Sarve, Hasidim production. About 2 women friends and their complicated relations with men, (Old Jaffa, Hasidim, Wednesday at 8.30 p.m.)

LIKE A BULLET IN THE HEAD - (Old Jaffa, Hasidim, tonight at 10 p.m.)

THE LOST WOMEN OF TROY - Hanoch Levin's adaptation of Euripides, Cameri production, (Cameri, Sunday through Wednesday at 8.30 p.m., Tuesday with simultaneous English translation)

MESSIAH - Haifa Municipal Theatre production. A Jewish girl in Poland in the 17th century, (Haifa, 1 large Hall, Sunday at 8.30 p.m.)

NIGHT MOTHER - Produced by the Cameri Theatre. A mother-daughter relationship, (Cameri, tomorrow at 8.30 p.m.)

THE PASSION (PRE-PARADISE SORRY NOW) - By Fassbinder. A couple living in Manchester try to live by their Nazi doctrine, (Old Jaffa, Hasidim, tomorrow at 9.30 p.m.)

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satire. Produced by the Tavza Theatre, (Tavza, tonight at 9.30 p.m.)

THE RUBBER MERCHANTS - Cameri Theatre production. A sad story of warped human relations, (Tavza, Thursday at 8.30 p.m.)

RUN FOR YOUR WIFE - British comedy produced by the Yumi Theatre. A sad story of warped human relations, (Tavza, Thursday at 8.30 p.m.)

SANGER - Hasidim production. About the Tel Aviv drug world, (Hasidim, Large Hall, Monday through Thursday at 8.30 p.m.)

THE SOUL OF A JEW - Haifa Municipal Theatre production. Contradictions between Judaism and Zionism, hope and self-hate, (Haifa, Large Hall, tomorrow at 8.30, 9.15 p.m.)

TANZI - Beit Leislin production. The story takes place around the boxing ring, (Beit Leislin, 34 Weizmann, tomorrow, Wednesday at 8.30 p.m.)

Haifa  
CAVIALE E LENTICCHIE - Neapolitan comedy, (Haifa Municipal Theatre, tomorrow at 8.30 p.m.)

EXISTENCE AND ENTERTAINMENT - (Beit Leislin, Hasidim, tonight at 10 p.m.)

ISPIRATI MAGNETE - 2 British one-act plays by the Haifa English Theatre, (Haifa Museum, tomorrow at 8.30 p.m.)

THE ISLAND - Haifa Municipal Theatre production. About 2 black political prisoners in South Africa, (Wadi Salih Theatre, tomorrow at 8.30 p.m.)

Middle Ages till the 20th century, (Tavza, Wednesday)

"ETNAITA" - Vera Vaidman, violin; Emanuel Krasovsky, piano. Works by Beethoven, Reger, V. Shlonsky, Brahms.

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FRIDAY, MARCH 30, 1984



# JERUSALEM Cinemas

## CINEMA 1 ON 1

**in Jerusalem Cinema**  
 Buses 18, 19, 24, Tel. 415067  
 Fri., March 30  
 Double Feature/ Ticket:  
 Paint Your Wagon 2.30  
 The Spy Who Loved Me 4.30  
 Sat., March 31  
 Everything You Always Wanted To Know About Sex 7.30  
 The Rose 9.15  
 Sun., April 1  
 Double Feature/ Ticket:  
 Paint Your Wagon 6.45  
 The Spy Who Loved Me 9  
 Mon., April 2  
 The Rose 6.45  
 Everything You Always Wanted To Know About Sex 9.15  
 Tue., April 3  
 Pink Floyd: The Wall 6.45  
 Les Uns Et Les Autres 8.30  
 Wed., April 4  
 The Wiz 4  
 Pink Floyd: The Wall 6.45  
 Les Uns Et Les Autres 8.30  
 Thur., April 5  
 The Wiz 4.10 7.15

## EDEN

2nd week  
**SCARFACE**  
 Sat. 8.30  
 Weekdays 6, 9

## EDISON

Israel Premiere  
**NEVER SAY NEVER AGAIN**



SEAN CONNERY in James Bond  
 007  
 Tonight 9.45, 12; Sat. 7, 9.30  
 Weekdays 4.30, 7, 9.30

## HABIRA

3rd week  
 Israeli film  
**BIG LAUGH**  
 \* YEHUDA BARKAN  
 Sat. 7.15, 9.15  
 Weekdays 4, 7, 9

## ISRAEL MUSEUM

Tue. 6, 8.30  
**CLAIRE DE FEMME**

## KFIR

2nd week  
 Hitchcock's  
**VERTIGO**  
 Saturday 7.15, 9.30  
 Weekdays 4, 7, 9.15

## MITCHELL

**TERMS OF ENDEARMENT**  
 Sat. 7, 9.30  
 Weekdays 6.45, 9.15  
 Complimentary tickets not accepted

## ORION

Tel. 222914  
**THINGS ARE SO ALL OVER**

## ORNA

Tel. 224733  
 2nd week  
**ESCAPE FROM THE BRONX**  
 Saturday 7, 9  
 Weekdays 4, 7, 9  
 Sundays: 15.30

## SEMADAR

2nd week  
**YOL**  
 Saturday and weekdays 7, 9.15  
 Hall is heated

## RON

6th week  
**RETURN OF MARTIN GUERRE**  
 Sat. 7, 9.15  
 Weekdays 4, 7, 9.15

**SMALL AUDITORIUM BINYENI HA'UMA**  
**SILKWOOD**  
 Sat. 7.15, 9.30  
 Weekdays 7, 9.15

## TEL AVIV Cinemas

## ALLENBY

Israel Premiere  
**'Mr. Mom'**

\* TERI GARR  
 \* MICHAEL KEATON  
 in the comedy of the year!  
 Tonight 10; Sat. 7.15, 9.30  
 Weekdays 4.30, 7.15, 9.30

## BEN-YEHUDA

3rd week  
**BIG LAUGH**

(1st and 2nd Camera)  
 Tonight 10, 12  
 Sat. 7.15, 9.30, 11.30  
 Weekdays 4.30, 7.15, 9.30

## CHEN CINEMA CENTRE

Advance ticket sales only at box office from 10 a.m.  
**CHEN 1**

4th week  
 Tonight 9.45, 12.15  
 Sat. 7, 9.30  
 Weekdays 4.30, 7, 9.30

## TERMS OF ENDEARMENT

\* SHIRLEY MACLAINE  
 \* DEBRA WINGER  
 \* JACK NICHOLSON  
 Sat. 11 a.m.: CINDERELLA

## CHEN 2

4th week  
 Tonight 9.55, 12.15  
 Sat. 11 a.m., 7.10, 9.40  
 Weekdays 4.35, 7.10, 9.40  
 Sun., Mon., 11, 2

## NEVER CRY WOLF

## CHEN 3

10th week  
**TRADING PLACES**  
 Tonight 9.30, 12.10  
 Sat. 7, 9.30  
 Weekdays 4.30, 7, 9.30

Sat. 11 a.m. •  
 ALADDIN AND THE WONDERFUL LAMP

## CHEN 4

4th week  
**EXPERIENCE PREFERRED BUT NOT ESSENTIAL**  
 Tonight 10.10, 12.05  
 Sat. 7.35, 9.35  
 Weekdays 4.45, 7.35, 9.35

Sat. 11 a.m. •  
 JUNGLE BOOK

## CHEN 5

8th week  
 Tonight 10, 12.15; Sat. 7.20, 9.35  
 Weekdays 4.30, 7.20, 9.35

## CINDERELLA

Sat. 11 a.m. PETER PAN  
 Weekdays 10.30 a.m., 1.30 p.m.  
**THE GRADUATE**

## BETH HATEFUTSOH JEWISH CINEMATHEQUE

**THE CHOSEN**  
 Thur. 8.30 p.m.

## CINEMA ONE

**THE LORD OF DISCIPLINE**  
 Fri. 10; Sat. 7.15, 9.30  
 Weekdays 4.30, 7.15, 9.30

## CLASS

Barbra Streisand Festival  
 Fri. 10; Sat. 7, 9.30  
 Weekdays 4.30, 7, 9.30

## SUN. FUNNY LADY

Mon.: A STAR IS BORN  
 Tue.: THE WAY WE WERE  
 Wed.: FOR PETE'S SAKE  
 Thur.: THE OWL AND THE PUSSY CAT

## DEKEL

9th week  
 Sat. and weekdays 7.15, 9.30

## TO BE OR NOT TO BE

\* MEL BROOKS  
 \* ANNE BANCROFT  
 "Smashingly funny, Brookes and Bancroft are terrific" (N.Y. Times)

## DRIVE-IN

**THE DAY AFTER**  
 Fri. 10; Sat. & weekdays 9.30

## STAYING ALIVE

Sat. and weekdays 7.15

## ESTHER

Tel. 225610  
**THE EVIL THAT MEN DO**

Fri. 10; Sat. 7.15, 9.30  
 Weekdays 4.30, 7.15, 9.30

## GAT

4.30, 7.15, 9.30

## FAST TIMES AT RIDGEMONT HIGH

GORDON  
 Ben Yehuda 87, Tel. 244373

## 3rd week

**NARAYANA**  
 Winner of 1st Prize Cannes Film Festival

Sat. 7, 9.30; weekdays 4.30, 7, 9.30

## HOD

2nd week  
**SCARFACE**  
 Fri. 10  
 Sat. & weekdays 6.30, 9.30

## LEV I

Dizengoff Center Tel. 288868  
 12th week

## RETURN OF MARTIN GUERRE

Tonight 10; Sat. 7.15, 9.30  
 Weekdays 1.30, 4.30, 7, 9.30

## LIMOR

**REBEL WITHOUT A CAUSE**

\* JAMES DEAN  
 \* NATALIE WOOD  
 Sat. 7.15, 9.30  
 Weekdays 4.30, 7.15, 9.30  
 Tonight 10, 12

## MAXIM

2nd week  
**POUR BRIQUES T'AS PLUS RIEN**  
 Sat. 7.15, 9.30  
 Weekdays 4.30, 7.15, 9.30

## LEV II

Israel premiere  
**THE DRESSER**

What happens backstage is always true drama.  
 And often pure comedy

5 Academy Award nominations including Best Picture  
 "One of the year's 10 Best"  
 \* ALBERT FINNEY  
 \* TOM COURTENAY  
 Tonight 10; Sat. 7, 9.30  
 Weekdays 1.30, 4.30, 7, 9.30

## MOGRABI

5th week  
 Tonight 10; Sat. 7.15, 9.30  
 Weekdays 4.30, 7.15, 9.30

## THE HONORARY CONSUL

\* RICHARD GERE  
 \* MICHAEL CAINE  
 Siftier film

## ONLY

7th week  
**THE ESSENTIAL HITCHCOCK**

## REAR WINDOW

4.30, 7.15, 9.30

## PARIS

2nd week  
 \* DAVID BOWIE

## ZIGGY STARDUST

Fri. 10, 12; Sat. 7.15, 9.30; Weekdays 7.15, 9.30  
 Sat. at 11.30 a.m.:  
 WATERSHIP DOWN

## PEER

Israel Premiere  
**LA FUGA DE SGOVIA**

Sat. 7.15, 9.30  
 Weekdays 4.30, 7.15, 9.30

## SHAHAF

**THE BIG LAUGH**  
 Fri. 10, 12  
 Sat. 11 a.m., 7.15, 9.30  
 Sunday - all tickets sold  
 Mon.-Thur. 4.30, 7.15, 9.30

## STUDIO

7th week  
**EDUCATING RITA**

\* MICHAEL CAINE  
 \* JULIE WALTERS  
 Tonight at 10; Sat. 7.15, 9.30  
 Weekdays 4.30, 7.15, 9.30

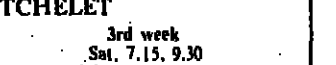
## TCHETET

3rd week  
 Sat. 7.15, 9.30  
 Weekdays 4.30, 7.15, 9.30

## I LOVE YOU CARMEN

## TEL AVIV

Israel Premiere •  
**NEVER SAY NEVER AGAIN**



SEAN CONNERY in James Bond 007  
 Tonight 9.45, 12; Sat. 7, 9.30  
 Weekdays 4.30, 7, 9.30

## TEL AVIV MUSEUM

15th week  
**MUDDY RIVER**  
 Sat. 7.15, 9.30  
 Weekdays 4.30, 7.15, 9.30

## ZAFON

6th week  
 Film by Ingmar Bergman

## FANNY AND ALEXANDER

Tonight at 10; Sat. 5.30, 9  
 Weekdays 4.30, 8.30

## HAIFA Cinemas

## AMPHITHEATRE

2nd week  
 French comedy

## POUR CENT BRIQUES T'AS PLUS RIEN

4, 6.45, 9

## ARMON

2nd week  
 Tonight 10  
 Sat. and weekdays 7.15, 9.30

## REAR WINDOW

2nd week  
 Mat. 4; POPEYE

## LILY

5th week  
**EDUCATING RITA**

Tonight 10  
 Sat. and weekdays 7.15, 9.30

## OASIS

**TERMS OF ENDEARMENT**

Tonight: 11  
 Sat. and weekdays 7.15, 9.30  
 Mat. 4: WATCHER IN THE WOOD

## ORDEA

3rd week  
**BIG LAUGH**  
 ("Candid Camera")

\* YEHUDA BARKAN

## RAMAT GAN

9th and last week  
 7.15, 9.30

## TO BE OR NOT TO BE

## HERZLIYA Cinemas

## DAVID

3rd week  
**BIG LAUGH**  
 ("Candid Camera")

Sat. 7.15, 9.30  
 Weekdays 4.30, 7.15, 9.30

## TIFERET

**THE EVIL THAT MEN DO**  
 \* CHARLES BRONSON  
 7.15, 9.15

## HOLON Cinemas

## MIGDAL

2nd week  
**YOL**

Sat. 7.15, 9.30  
 Weekdays 4.30, 7.15, 9.30  
 Mat. 4: BUSTARD

## SAVOY

**NEVER SAY NO**  
 Tonight 9.45  
 Sat. 7, 9.30  
 Weekdays 4.30, 7, 9.30

## ONLY

7th week  
**I LOVE YOU CARMEN**  
 6.45, 9

## LOST

A white pedigree Terrier was lost in N. Haratya (center of town).  
 Answers to the name

## BIRTHDAY

Please call Cherry 31353  
**REWARD!**

## TRIONFO

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JUST ARRIVED  
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 \* Young styles - lively colours  
 \* Large variety - sizes up to youthful 54

\* Reasonable prices  
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 10% Discount with this Ad Extra Special

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 PREPARING FOR PRSSAH: LEAVING OUT OF SPIRITUAL AND PHYSICAL LIMITATIONS

\* Going Out of Egypt, prototype  
 \* For mastering the self  
 \* The Mystique of Matza  
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International Hebrew Study Centre

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A joint learning experience for you, your family, your children and your friends.

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 for Tourists, New Immigrants and Hebrew speakers

\* CORRECT SPELLING/HEBREW WRITING  
 for Va'atim and New Immigrants who know Hebrew

\* SPOKEN ARABIC (for Hebrew speakers)  
 17 days or 5 days "Just a taste of Arabic"

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Upcoming opening dates: April 25, 1984  
 May 21, 1984  
 June 25, 1984

Courses last 24 days, 8 or 20 weeks for youth, adults and families (with children from 12 years of age upwards).

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 Reductions granted in special cases.  
 Accredited by many universities.

To: Ulpau Akiva, P.O.B. 256, 42102 Netanya (Tel. 053-52312/3)  
 Or: Education Department, W.O. 515, Park Avenue, New York, N.Y. 10022 U.S.A. (Tel. 752-0600, ext. 389-6)

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\* Special offers for contractors  
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## WALKING TOURS

**Jerusalem**  
**Jerusalem Through the Ages**

Sunday and Tuesday at 9.30 a.m. and Thursday at 2 p.m. - Jewish sites, Cardo, Western Wall excavations.



NOW VISITING Israel is Margaret Dillon of Connecticut. Her special field is improvisatory dance and she is a member of the Sonomama Improvisation Dance Theatre at Wesleyan University, Middletown. It is a company of five dancers and three musicians. Dillon also teaches.

In Jerusalem she has been conducting classes for the Jerusalem Dance Workshop. On March 17, at the Shattil Community Centre (headquarters of the workshop), she gave a demonstration of her methods.

Basic to improvisatory dance are "structures" given to the dancers as guidelines, but they do not lay down any patterns. These come from the concentration and impulse which the dancers have to cultivate to create their dances.

"We don't impose movement. We try to uncover new ways of moving," Dillon told the audience.

A dancer took up a pose (self-chosen), with and without a "prop" (in one case a foam-rubber mat), and others joining her seemed to sense the path and communicated and moved in ways that made choreographic design.

In Sonomama, said Dillon, the musicians also improvise. She then demonstrated how the Jerusalem Workshop dancers could make improvisatory music.

"Improvisation gives a kind of freedom to recognize one's own creativity," she explained. "Not just knowing a role but recognizing the impulse to move. You take great risks with yourself, but it's a lot of fun."

It is also a serious contribution to dance movement — a kind of

## Learning to improvise



Pamela Sharni strikes a diabolic pose in 'The Devil and His Assistant.' Sharni will present a programme of her own choreography tomorrow at New Zedek.

### DANCE Dora Sowden

aerobic dance, but with "structures" and professional training. It may give dancers more power to involve themselves in what they have to do; but whether it is more than an aid to better dance — to involvement in the choreography — is unsure.

In the workshop demonstrations we saw antagonism and cooperation, involvement and alienation — in essence, a kind of symbiosis among the dancers which, if not an end in itself, could help towards greater depth in performance in-

dividually and together.

Dillon also showed a film on Truda Kaschmann, a dancer-teacher about whom she has written a book entitled *I Always Wanted to be a Dancer*. Kaschmann, now 79, still teaches, directs and choreographs in Connecticut, where she settled when she fled from Nazi Germany. She had studied with Rudolf von Laban (the famous creator of Labanotation) and she told Dillon: "He invented studies and structures in improvisation, a then-revolutionary concept in dance." She brought this concept to the United States. Alwin Nikolais was one of her pupils. Dillon is one of her disciples.

With Dillon are her two children

and her professor husband who is spending his sabbatical from the University of Connecticut at the Truman Institute of the Hebrew University.

ELI DOR-COHEN may be described as a multi-media artist, for he combines his professional skills as painter and modeller with movement in a sort of living sculpture.

At the Train Theatre on March 20, he gave a solo performance of his own devising and showed slides of the work he had done in London and in Israel with his dancer-wife Alice.

Judging from what he did on the constricted stage, his vision indicated the slow, difficult rise of human life in evolutionary stages. In a series of brief tableaux, movement began with finger-like forms of independent life (through a curtain), then a man emerged through a plastic morass, unblinking and open-mouthed.

He went on to wield stone and wood and then a stone tied to a piece of wood forming a hammer, falling again and again in his effort, until a final fall. On a better stage, with more space, the maneuvers might have looked less cluttered, but they made their point.

DEANNA BLACHER, Spanish dancer-teacher-castanet soloist, paid a visit to Israel from Australia to see her parents. She had been giving concerts in Holland with the Residentie Orchestra, and she hopes to come here again to teach and perform at the end of the year. She teaches Spanish dance at the Western Australian Academy of the

Performing Arts in Perth, gives lecture-recitals at the University of Western Australia, and works with the Australian Broadcasting Orchestra. She has made eight television films on Spanish dance for children.

PAMELA SHARNI will give a programme of her own choreography at the Inbal Dance Theatre in Neve Zedek, Tel Aviv, tomorrow night. Her works include two solos, in one of which she will appear both filmed and live. A duet she has devised will be danced by Anne Aronov and Anne Lenieux.

DANCE LOVERS are going to be hard put to it to fit in all the dance events that are to be presented at the Israel Festival (May 19 to June 16), but luckily each company and soloist will give more than one performance.

At a press conference at the Cinematheque in Jerusalem, film excerpts of various items were shown. Though I hardly ever assess performance on video tapes (they depend so much more on the cameraman than on the dancers), the samples did whet the appetite. There seemed to be a leaning towards comedy, especially in companies like the Lindsay Kemp Mime Theatre. There were indications of new aspects of movement also, especially in the *trompe-d'oeil* effects of the Momi Dance Theatre.

Meira Elish (now Mrs. Daniel Chain) has returned from London to participate in the organization of the festival. Before her marriage she was in charge of public relations for the Jerusalem Symphony Orchestra.

## The power and the gory

AFTER BERGMAN'S *Fanny and Alexander* a fortnight ago and *The Ballad of Narayana* last week, *Scarface* is just the right thing to bring one back to earth with the reminder that not all films can be dealt with in superlatives. Ambitious and expensive as this production may be, it is flawed in every way.

Brian de Palma may well have intended to unroll the vast canvas of America today, or, more specifically, America's underworld. He certainly wanted to update a classic gangster movie, and says as much at the end with a dedication to the memory of Howard Hawks and Ben Hecht, director and scriptwriter of the original 1932 version of *Scarface*. There are several allusions to the fickle American dream cherished by deprived immigrants who, once they find they can't realize it by being straight, feel no compunction in cutting corners.

Add to this the aim of staying within the confines of the gangster movie genre, plus speculations about the relative crookedness of those outside the law as against the establishment, which is no less crooked but smart enough to hide behind the law, and you will have to reach the conclusion that this is an ambitious effort.

De Palma opens with documentary footage showing the massive invasion of Florida by Cuban refugees. The soundtrack informs us that those who escaped from Castro's prisons were not only political opponents of the regime, but many undesirable elements. These thieves, drug peddlers, prostitutes and pimps threw themselves hungrily upon the chance to operate freely once again.

Gradually fiction takes over and the camera focuses on Tony Montana, a tough cookie who not only doesn't mind killing as a favour for a pal, he even enjoys it. Montana is determined to use his ruthlessness to get ahead, particularly when he finds out that the thugs around him have gone soft.

Montana's style pays off soon enough, when he butchers a team of Colombian drug smugglers who try to outsmart him on a deal. He becomes the headman of an established Jewish hood by the name of Lopez, who hears all the marks of the successful gangster: flashy pad, stylish, hard-boiled moll, hefty bodyguards, waiters howling and scraping and the champagne flowing. But even Lopez is too small and too cautious for Montana's taste.

In a few moments, thanks to the director, the former dish-washer moves straight into a multi-million dollar deal, distributing cocaine produced in Colombia all over the American market. And when he finds out that Lopez is too scared to tackle such a massive quantity, he pushes Lopez aside and takes over.

UP TO THIS POINT, de Palma is very efficient. Too efficient, one might say. Montana's progress is so smooth, one is inclined to believe that all you need in order to get ahead in the underworld is a mean streak and a total lack of scruples. Yet, and it has often been documented, this is certainly not enough. Tough guys may be good soldiers, but up there in the executive suites of the syndicate, there is room only for those with brains as well as brawn.

Still, as gangster movies go, and if you aren't too squeamish, you might find the first part entertaining.

### CINEMA Dan Fainaru

There is even a kind of mean humour surrounding Montana's rise to infamy. But once he's made it and his enemies have been turned into so many stiff, things get bogged down.

Montana inherits Lopez's moll; he even makes an honest woman out of her and marries her. His pad is more monumental than grotesque, and it takes several "porters" to carry his daily take to the local bank, which duly whitewashes it in return for a nice percentage.

Montana's made it, and the movie is really over, in spite of the fact that he goes through the motions of being a success, snarling at his underlings and playing the big shot, while the director shows that Montana isn't a hungry kid any more, and that this will finally be his downfall.

Even this downfall, when it comes, is less than shaking. Probably because nobody has taken any pains to make Montana a real human being.

But of course no self-respecting movie would allow such a supervillain to sink quietly into oblivion, with no spectacular climax dwarfing everything that has gone before.

And de Palma dutifully delivers, mindful that such a climax should not be triggered by due process of law, for this would be too logical to be exciting. It should spring out of pure emotion.

Stylish it isn't; clever it isn't by half. No self-respecting contract killer would get involved in such a noisy display of inefficiency, but this seems to be the only way de Palma can spill all that red stuff he ordered. And he uses gallons and gallons of it, piling corpses on top of each other with nauseating relish.

NOW, FOR THOSE clever analysts of American cinema who would like to see this movie as a new approach to a respectable film genre, let me clarify several things.

First, de Palma lacks the basic ingredient which made the best gangster movies so very famous: pace. The old-timers, who were not self-consciously producing masterpieces but tried in workmanlike fashion to use the medium in the most economical and effective way, could run rings around de Palma any day.

They were economical, not because they wanted to save money, but because they realized that pace is essential to keep the audience alert. They went straight to the point, conveying the essence of a scene in the least possible number of shots. This was typical of their work; it is in no way typical of de Palma's.

Also, they realized that you can get as morbid as you want on the screen, if you can balance the sick element with humor. Again, de Palma seems to be trying too hard to accept any sort of levity.

Finally, the old greats lived by that Goldwyn rule, "Messages should be delivered through Western Union." Whatever they wanted to tell the public had to be a solid part of the plot, and not stick out of it like a sore thumb. De Palma fails on this count too.

These errors could have been acceptable in a normal time-frame. But when you elect to do a 160-minute film, you must have a lot of

things to get across — otherwise why keep your audience seated for so long?

Brian de Palma is the kind of director who always seems to be looking through his own camera with one eye, while searching through film literature for examples to emulate with the other. Like other filmmakers of his generation (the Mel Brooks school is an example), he leans on the masters as a way of bolstering what can only be explained as insecurity. With Brooks, at least, the result is funny.

Ferdinando Scarfioiti, the art director who made *Death in Venice* such a visual feast, is a consultant on this film and has much to do with the way it looks. In all probability, he was asked to reflect in the sets the gross, tasteless aspects of the Miami rich, those who had the money before they knew how to spend it.

So Scarfioiti did his best to achieve the opposite of elegance. Colours are appalling. Clashing pinks, mauves and gold are all plastered together, spread thickly and noisily — an eyesore. Costumes are more or less designed along the same lines, in a caricature of style. But the main point about caricature is its concealness, and this is a quality de Palma sadly lacks.

Which leaves us with Al Pacino. Undoubtedly a formidable actor, he lacks the ability to direct himself when he doesn't get sufficient help from outside. He is also not careful enough in choosing his parts, and thus is sometimes the victim of accidents which shouldn't happen to someone like him. This was the case with *Bobby Deerfield* and it is the case again here.

He works himself up to a pitch from the very first scene and doesn't let go until the last. In a perpetual state of extreme excitement verging on hysteria, he plays the whole film on one note, but quite naturally exhausts everything it has to offer long before the film is over.

FINALLY, let's deal with some of the more ambitious aspects of this movie, starting with the suggestion that, after all, despicable as Tony Montana is, he is no worse than his opponents. One is almost inclined to believe he is better, for instance, than his former boss, who lacks the guts to come out into the open and fight him, choosing instead to employ hired thugs to kill him in a nightclub.

The same is true for the Jewish cop who asks for his cut even before Montana is established in business. As for the banks, they are the real bloodsuckers of the system, with cash boxes for hearts — so why blame poor Montana, who has to pay them a considerable percentage after doing all the dirty work and taking all the risks?

These observations are thrown at us surreptitiously, as if the director is wary that someone will look for substance to sustain them. There isn't.

Another thing: the documentary footage at the beginning could lead us to believe that we are dealing with a real story. But this is pure fiction. It has its truths, but does its very best to conceal them behind a whole display of Grand Guignol fireworks.

For a fictional representation of the Mafia that rings true and deals in depth with the immigrant syndrome, go back to *The Godfather*. For classic gangster films, the Thirties are still the best vintage. And for Al Pacino in top form, try something like *Dog Day Afternoon*. □

## This Week in Israel • The

### Panceroiti, Sate etc., etc.

This article is dedicated to you the committed carnivore, the steak and hot dog lover, the flesh and blood addicts. Tonight, why not give your tummies a break, a breath of air and atmosphere at a vegetarian restaurant? A vegetarian restaurant where you can eat and enjoy. Not a sterile place. Not a convalescent home for stomach problems. A place that serves delicious surprises, that plays delightful music, where you can even hold hands across a candlelit table. And what's more — Kosher. Only in Jerusalem is such a wonder possible.

The name: Zorba. The address: 9 Yoel Salomon St. The place: An original old Jerusalem house built of stone. The entrance: Through a courtyard from the last century. This old apartment house has been converted into a vegetarian restaurant with "atmosphere". Lovely furniture, unconventional food and a guitarist playing three times a week. You don't have to be a vegetarian to enjoy and appreciate Zorba's unusual and tasty dishes. Start, for example, with "Humus Zorba" — with a light green lent, creamy and good. Continue with the "Chef's Salad", full of vegetables, Chinese bamboo shoots, artichoke hearts, nuts, Roquefort cheese, olives and a yogurt and garlic dressing. Your choice of entrees includes the "Panceroiti", Italian pastry stuffed with vegetables, cheese and olives — delicious! Another culinary delight is "Samusa" — crispy Indian pastry stuffed with chick peas and chutney. "Sate" is served with pieces of soy dipped in sesame and smothered in an Indonesian peanut sauce. For dessert, choose between "Suchi", a delicacy prepared with farin, bananas, dates, chocolate and nuts and dried fruits, fried in honey.

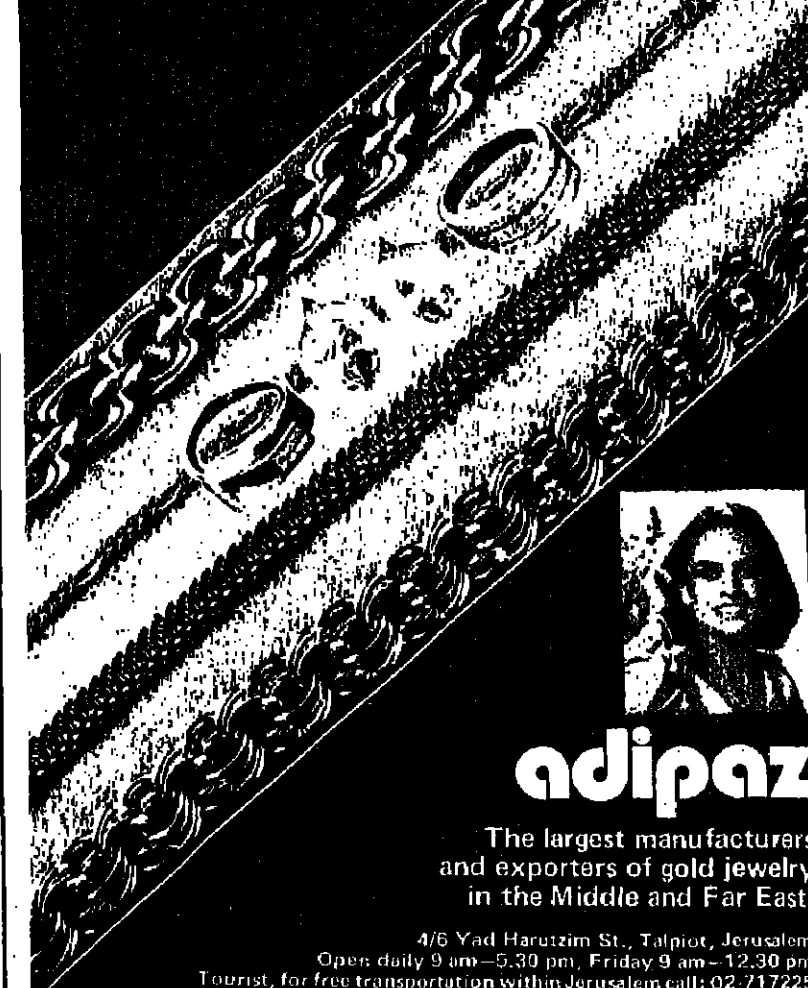
After a marvelous meal such as this one, I'm sure you'll agree that even without meat, the aesthetic and culinary celebration is complete at Zorba.

Menachem Talini  
"Maariv", March 1984

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THE JERUSALEM POST MAGAZINE FRIDAY, MARCH 30, 1984

FRIDAY, MARCH 30, 1984

THE JERUSALEM POST MAGAZINE

הכזמן הנכון



FRIDAY



Barry Newman  
TV, 22.15

SATURDAY



Harry Belafonte  
Radio 2nd, 11.05

SUNDAY



Larry Hagman  
TV, 31.40

MONDAY



Isaac Ben-Zvi  
TV, 21.30

TUESDAY



Edith Piaf  
TV, 23.00

WEDNESDAY



Federico Fellini  
TV, 22.05

THURSDAY



Henry Mills  
Educational, TV, 16.00

## TV

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**ARABIC-LANGUAGE PROGRAMS:**  
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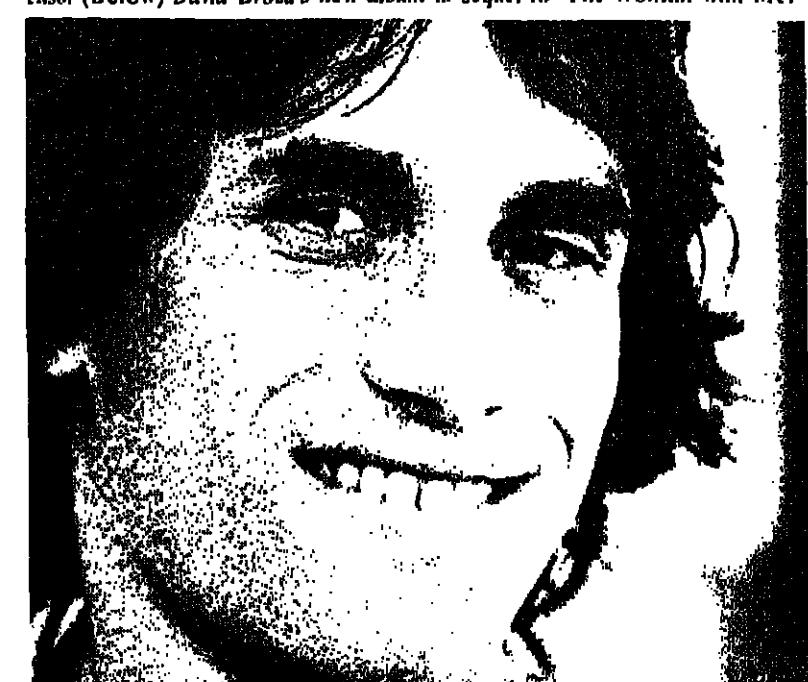
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# Northern lights



(Above) Gilles Carle's 'Maria Chapdelaine' stars Carole Laure and Nick Mancuso. (Below) David Broza's new album is sequel to 'The Woman with Me.'



## BETWEEN ACTS

"We are also putting together the financing on *Joshua*, based on a book by Mordecai Richler who wrote *The Apprenticeship of Duddy Kravitz*," he said. "The film will be financed by Twentieth Century Fox and Orion (both major U.S. movie companies) with Telefilm, and a Canadian producer. Maybe part of it can be filmed here."

Lamy also noted that to make the Israeli-Canadian partnership more feasible, Telefilm would make an effort to learn more about the local industry and acquaint Israelis with their Canadian counterparts. He also spoke about having TV screen more Canadian movies, participating in the upcoming Jerusalem Film Festival, and organizing joint Canadian-Israeli workshops.

THE JERUSALEM Cinematheque, in conjunction with the Israel Festival, will sponsor an international film festival from June 1-17. The festival will not include competition for prizes. Films from Europe, Scandinavia, India, Mali, the Mediterranean countries, the U.S. and Latin America will be screened, most of them for the first time in Israel.

The festival will include a special section on Jewish film, documentary cinema, animation, jazz and blues films. There will also be a homage to Menahem Golan and Yoram Globus; a retrospective of the works of Japanese director Yasujiro Ozu and

a tribute to director Ingmar Bergman who visits Israel this July to receive an honorary doctorate from the Hebrew University. Several Israeli features will be premiered at the festival.

GOLAN-GLOBUS this week began production of the sixth of the *Lemon Popsicle* series, called *Up Your Anchor*. This episode, which stars Yiftah Katzur, Zachi Noy and Yossi Shilon, is set at the end of the 1950s. The heroes go abroad for the first time, aboard a ship which they help crew in order to finance the trip. The script, directed by Dan Wolman, will be shot here and in Venice. Produced by Itzhik Kol, this *Lemon Popsicle* costs \$1.1m.

DAVID BROZA will be tonight's guest on *The Good Hour*, Broza, whose *The Woman With Me* sold so many copies that CBS has awarded him a triple platinum record, this week released a new LP. *More Spanish Songs* was produced by Louis Lahav with words by Yonatan Gefen. *He Deserves It*, written by Broza, is already being heard on the radio.

KASTEL COMMUNICATIONS has resumed filming of a 13-episode series on the Prophets. The series is being produced for the various Christian broadcasting networks in the U.S. Seven episodes, each lasting half an hour, were completed last year. Reuben Morgan is directing some of the country's top actors in the series.

# This Week in Israel • The JERUSALEM MUSEUMS

this week at the israel museum jerusalem

## EXHIBITIONS

**MASTER DRAWINGS FROM THE UFFIZI GALLERY** An extraordinary show of 50 drawings by Italian masters of the 16th and 17th centuries, focusing on the Renaissance, Mannerism and the Baroque, and including, among others, Leonardo da Vinci, Michelangelo and Tintoretto. Through the show tent by the renowned Uffizi Gallery, Florence, Italy, the Israel Museum is honoured to participate in its 400th anniversary celebration. This show is held within the framework of the cultural agreement between Italy and Israel.



**Small Scale Modern Sculpture from the Museum** Joseph Zaritsky — Oil paintings and aquarelles featuring — 45 Years of Design (courtesy of Sydney Cowan, London) David Schmeier — posters and advertisements  
**Tom Seidmann Freud** — Illustrations of children's books (courtesy of Dubeck Ltd.)  
**Joseph Zaritsky** — Oil paintings and aquarelles featuring — 45 Years of Design (courtesy of Sydney Cowan, London) David Schmeier — posters and advertisements  
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## EVENTS

**SPECIAL SCREENING** — Saturday, March 31 at 20.30  
**EDS (USA 1981)** Dir: Warren Beatty; with Diane Keaton and Warren Beatty  
**LECTURES**  
Sunday, April 1 at 20.30  
**DISSEMINATING PETER EISENMAN**  
Professor Peter Eisenman, a prominent American architect and lecturer at Harvard University (in English)  
Tuesday, April 3 at 20.00  
**ILLUSTRATIONS IN AMERICAN CHILDREN'S BOOKS**  
Vis Barbara Rush (in English in the Ruth Youth Wing)  
Wednesday, April 4 at 20.30  
**WHAT IS JEWISH ETHNOGRAPHY?**  
Collecting from the past for the future  
Professor Barbara Kirshenblatt-Gimblett (in English)  
Thursday, April 5 at 20.30  
**THE JEWISH FILM**  
Sun., April 1; Mon., April 2; Wed., April 4 & Thurs., April 5 at 16.30  
**SULLIVAN'S TRAVELS** with Richard Harris  
**CONCERT** — Monday, April 2 at 20.30  
**SEMS OF BAROQUE**  
Works by d'Hevelius, Ramsau, Mancini, Vivaldi, Graupner and J.S. Bach  
With the Israel Baroque Players  
Tuesday, April 3 at 18.00 and 20.30  
**LAIR DE FEMME** (France 1982)  
Dir: Costa Gavras; with Yves Montand and Romy Schneider  
**LITERARY EVENING** — Wednesday, April 4 at 20.30  
**WORDS AND MUSIC, WORDS AS MUSIC**  
Composers Zvi Avni, Yossi Tel, Ami Maayani and poets Natan Yonatan and Asher Reich discuss the relationship between words and music. Performed by Emily Brendon; readings by Hayuta Divir. Presented by Israel Eliraz.  
**CHILDREN'S STORY HOUR** — Wednesday, April 4 at 18.00  
For 7-8 year olds with children's participation (in English)

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## GUIDED TOURS IN ENGLISH

Museum: Sun., Mon., Wed., Thurs. at 11 o'clock; Tues. at 16.30  
Rockefeller Museum: every Friday at 11.00  
Archaeology Galleries: Monday, April 2 at 15.00  
Shrine of the Book: Tuesday, April 3 at 15.00  
**RUTH YOUTH WING**  
Reducing project is open Tuesday 18.00 to 20.00. The project encourages creative use of waste materials.  
Creative Art Workshops for Children — for PESACH  
April 8th-12th from 9.00 to 13.00: Five days of intensive workshops of creative artwork and fun. For 1st to 5th graders. Registration in Youth Wing (Tel. 102) 833278. Price 182.500.

## VISITING HOURS OF THE MUSEUM: Sun., Mon., Wed. and Thurs.

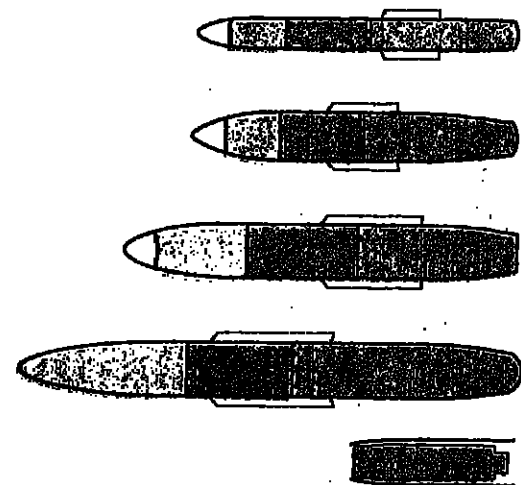
10.00-17.00; Tues. 16.00-22.00; Fri. Sat. 10.00-14.00  
**SHRINE OF THE BOOK:** Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 10.00 to 22.00; Fri. & Sat. 10.00 to 14.00  
**BILLY ROSE SCULPTURE GARDEN:** Sun., Thurs. 10.00 to sunset; Fri., Sat. & holidays 10.00 to 14.00  
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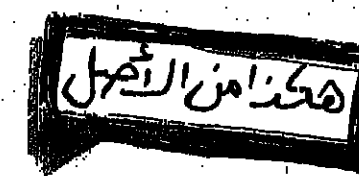
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FRIDAY, MARCH 30, 1984 THE JERUSALEM POST MAGAZINE هكذا من النجمل



OBSERVING the rigid standards of kashrut, while maintaining the culinary quality expected of a top-class hotel's restaurant, has always been a problem for the international hotel chains. That is one of the reasons why it was with some apprehension that I accepted an invitation to sample the offerings of the new chef at the Tel Aviv Sheraton's Twelve Tribes dining room last week.

Not that my experience at the Sheraton had ever been anything but pleasant. The Twelve Tribes may have a reputation for being a bit pricey, but it is one of the few hotel restaurants I have willingly revisited over the years.

The ambience last week was as pleasant as ever; the hotel's youthful staff seems to have learned its lessons well, and the waiters were unobtrusive and politely efficient. That is a great contrast to the sullen or servile or over-familiar attitude so often struck by the staff in tourist-oriented eating places.



the genuine Strasbourg *pâté de foie gras* cooked in milk.

We drank Carmel's pleasantly flavoured Sauvignon Blanc with the first course and switched to its excellent version of Beaujolais Nouveau Hilarium for the main course.

FOR THIS I chose *Boeuf Cordon Rouge* - tenderloin of beef served with Bordelaise sauce. I found the sauce too heavy, but the meat was just right. I must say that the portions were truly ample. That goes, too, for the dishes ordered by the other diners. So I limited myself to trying one other dish. I tasted the boned rack of lamb served with zucchini and tomatoes, which was done to a turn and truly delicious.

As for dessert, *mûre d'Benjamin* put on quite a show with the full flambe performance, which dazzled the entire table, when preparing crêpes Suzette. The touch of Sabra liqueur mingled well with the usual ingredients, affording a delicious ending to the meal. I was so full of good food that I could only just try a smidgen of other desserts.

The Coupe Jacques (fresh fruit salad with lemon and strawberry sorbet) was very tasty, but the Twelve Tribes Meringue (filled with fruit salad and sorbet) proved too much for me.

The only truly disappointing element in the meal came at the end. Taking up the offer of mint tea on the menu, I was served one of those awful concoctions made with medicinal tea bags. However, I did not allow that fall from grace to ruin a truly pleasurable evening of dining out. The cost per person was roughly \$35-\$40.

THE TWELVE TRIBES' new chef is Jean-Pierre Leneuf, a 50-year-old Frenchman who has been in the profession since his youth. In the last few years he has wandered over the globe, presenting the latest trends in French cooking.

M. Leneuf's latest speciality is *cuisine creative*, the successor to *nouvelle cuisine*. It calls for an active chef, who prepares dishes - and not only main courses - on the spot.

"Everything must be fresh," exclaims Leneuf, who came to Tel Aviv after several postings at Sheratons in Arab countries (he was most recently stationed in

Damascus). That experience eliminated pork from the list of dishes he prepares, a fact which serves him well in Israel.

Kashrut prevents M. Leneuf from employing milk, cream and butter in his meat kitchen. But, he says, French cuisine is sufficiently adaptable to allow him to make up a decent meal without using dairy substitutes. At least here in Israel he does not have to deal with the Islamic prohibition on alcohol, and can use as much wine as he deems necessary in his cooking.

ON THE WHOLE he lived up to his promises. The range of dishes offered is quite remarkable. I ordered

## Tribal rites

MATTERS OF TASTE  
Mark Segal

a deliciously tangy dressing of light mayonnaise with a touch of *parve* cream.

Indulging in a splurge of gluttony, I tasted the first courses of my fellow-guests. I can report that the Nova Scotia smoked salmon seemed to be rather exhausted from the journey, and while the Vol-au-Vent Toulousaine (morsels of sweetbreads in puff pastry) was tasty, the sauce was a bit too rich for my palate.

The baby lamb tongues sautéed with olives and mushrooms were quite succulent, if slightly overdone. The fresh goose liver marinated in brandy and shiraz (Israel's substitute for sherry) was quite superb, every bit as good as

fresh salmon marinated in lemon and garnished with slices of avocado. The fish was superb, with

## This Week in Israel - The Leading Tourist Guide - This Week

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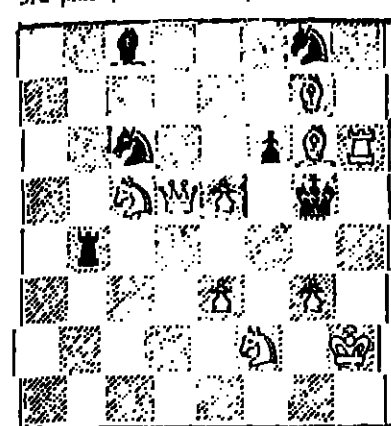
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Courtesy of: **bank leumi** בנק לאומי  
EVENTS  
1. "Passover Hagadoth" A study evening (in cooperation with the Association for Jewish Art). Participants: Naomi Feuchtwanger, Milly Heyd, Irit Salmon, Naomi Kasoutia. Sunday, April 1st at 8.30 pm.  
2. "Judaism - Religion, Culture or Nationality" (In cooperation with "Itan 77"). Participants: Dr. Eli Ben Gal, Boaz Evron, Prof. Mordechai Rottenberg. Moderator: Uri Ram. Monday, April 2 at 8.30 pm.  
3. "Jews and Jesus" An opening lecture in the series Jewish-Christian Relationship. (In cooperation with the American Jewish Committee) Lecturer: Shalom Ben-Chorin. Tuesday, April 3 at 8.30 pm.  
Beth Hatefutsoth is located on the campus of Tel-Aviv University (Gate 2). Klausner St., Ramat-Aviv; Tel.: 03-425111. Buses 13, 24, 25, 27, 45, 49, 74, 79, 274.  
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## CHESS

Eliahu Shahaf

Problem No. 3166  
**BARUCH LENDER**, Afeka  
3rd place, W. Germany-Israel, 1980



White mates in two (10-6)

SOLUTIONS. Problem No. 3164 (Haymann). a) 1. Rd8 Bg1 2. Rd7 Rb6; b) 1. Qh3 Rb3 2. Qd7 Nc4x; c) 1. e5 Na4 2. Rd7 Bc5x.

## SHORT'S LONG STREAK

NIGEL SHORT, the 18-year-old British chess prodigy scored the biggest triumph in his career by coming in first in the Baku, USSR, international tournament, scoring 9 points out of 13 games.

Tied for second were A. Guseinov and V. Malaniuk (USSR) with 8 points each. Places 4-6 were shared by V. Bagrov, A. Michalchishin and M. Taimanov (all USSR) with 7½ points.

A game by the winner:

## SHORT SPIELMAN

1. e4 c5 2. Nf3 d6 3. d4 Nf6 4. Nc3 cd 5. Nd4 g6 6. Be3 Bg7 7. f3 Nc6 8. Qd2 0-0 9. 0-0-0 d5 10. ed Nd5 11. Ncb bc 12. Bd4 c5 13. Bc5 Bc6 14. Ncd Rb8 15. e4 Rb8 16. g4 Qc8 17. Ndb Qa6 18. b3 Nf6 19. Ne8 Rb8 20. g5 Nd7 21. Bb4 e4 22. fe Rb8 23. e5 Qh7 24. Bc3 Ne5 25. Bg7 Kf7 26. Qc3 Kf8 27. Qc5 Bb3 28. Rd2 Be4 29. Rd8 Rd8 30. Bc4 Qd7 31. Qc3. Black resigns.

An amusing short game between two of the home players:

**MALANIUK AZMAIPARASHVILI**  
1. e4 d6 2. d4 g3 3. Nc3 Bg7 4. Be2 Nf6 5. h4 c5 6. d5 Qa5 7. Kf1 Qe5 8. Bc3 Qa5 9. h5 gh 10. Nf3 Bg4 11. Nf4 Nc6 12. f3 Be6 13. a3 0-0-0 14. Nb5! Rd7 15. b4 Qd8 16. e4! Kb8 17. Rcl h6 18. Nd5 Rb7 19. e5! de 20. Bf4 Ke8 21. Ne7! Black resigns.

A. Guseinov won the following fine game from Malaniuk:

White (Guseinov) - Kg1; Qh3; Ra1, Rd1; Bc3, Bf3; Ne5, Pa4, b2, c3, e4, f2, g2, h3, (14). Black (Malaniuk) - Kg8; Qc6; Ra8, Rb8; Bg7; Nd6, Nf6; Pa5, b7, c7, e5, f7, g6, h7, (14).

19. Bg4! Ne4 20. Ne4 Qc4 21. Rd7 Qc6 22. Rad1 Ne6 23. Rf7! Kf7 24. Be6 Kf6 (24. - Qe6 25. Rd7 Kf6 26. Bg5 Kf5 27. g4) 25. Bd7! and Black resigned in view of 25. - Qa6 26. Bb5 Qe6 27. Bg5! Kf7 28. Rd7.

**NONA'S HOME TRIUMPH**  
Nona Gaprindashvili, former women's champion, won the USSR women's championship, held in Vilnius, scoring 12½ points out of 17 games. Tied for second were Elena Akhmedovskaya and Larisa

Muchnik with 12 points each. Nino Gurieli came fourth with 11½ points, and Marta Litinskaya was fifth with 10 points.

Here is one of Nona's victories:

## KAHABRISHVILI GAPIRINDASHVILI

1. e4 c6 2. Nf3 Nf6 3. g3 d5 4. h3 Be7 5. Bg2 0-0 6. 0-0 b6 7. Bb2 Bb7 8. e3 c5 9. Ne3 de 10. be Nc6 11. d3 Qc7 12. Qc2 a6 13. Rf1 Rf8 14. a3 Rab8 15. Rab1 Na7 16. d4 cd 17. ed Rbc8 18. Ne5 Bg2 19. Kg2 Ne6! 20. Na2 Ne5 21. de Nd7 22. Rbc1 Ne5 23. Nb4 a5 24. Nd3 Nb3 25. Re3 Qc6 26. Qf3 Qf3 27. Kf3 Ne5 28. Ke2 Na4 29. Re2 b5! 30. e5 Ne5 31. Ne5 31. Ne5 Rf2 32. Kd1 Re5 33. Re5 Be5 34. Ke2 Kf8 35. f4 Ke7 36. g4 Kd7 37. Kf3 Be7 38. f5 g6 39. fe Ke6 40. Ke4 a4 41. h3 b4 42. ab Bb4 43. Bd4 Be7 44. Bc3 a3 45. Bd4 fe. White resigns.

A fine final attack was executed by Elena Akhmedovskaya in the following game:

**AHMEDOVSKAYA FOMINA**  
1. d4 d5 2. e4 c6 3. Nf3 Nf6 4. Nc3 a6 5. e4 b5 6. e5 Nd5 7. a4 c6 8. Nd5 Qd5 9. g3 e6 10. Bg2 Ra7 11. 0-0 Qd8

12. Ng5 Be7 13. Qh5 g6 14. Qh6 Bf8 15. Qh3 Be7 16. Ne4 h5 17. g4 Rd7 18. g5 Rd4 19. Nf6 Kf8 20. Bc3 Kg7 21. Qf3 Rd3 22. Rf1 Nd7 23. Rd3 cd 24. Qc6 ba 25. Rd1 Ne5 26. Qc3 Bd6 27. Rd3 Qc7 28. Rd6! Qd6 29. Bd4 Qd8 30. Be5 Qd1 31. Bf1 Rd8 32. Nh5 Kg8 33. Nf6 Kg7 34. Ng4 fe 35. Bf6 Kh7 36. Qh3. Black resigns.

**OLD GEM**  
White - Kg1; Qa4; Ra1, Re1; Bg3; Ne4; Pa2, b4, c3, d3, e4, f2, g3, h2, (14).  
Black - Ke8; Qd6; Rd8, Rh8; Bb6; Nf4; Pa7, b7, c7, e6, e5, f7, g5, h4, (14). Black to play.  
1. - hg!! 2. Nd6 Rd6 3. hg Rdh6 4. gf Rh1 5. Kg2 Rh1-h2 6. Kg3 (6. Kf1 Rf2 7. Kg1 Ra2 8. d4 Ra4 9. Ra4 gf, or 6. Kg1 Bf2 7. Kf1 gf!) 6. - f5! 7. ef, and White resigned in view of the mate in two moves. (Vaiter-Fritz, Alsfeld, 1894.)

**ENDGAME FINESSE**  
White - Kf3; Rb7; Pe3, e4, e6, g3, (6). Black - Kh6; Ra2; Pb2, g5, g6, (6). Black to play.  
1. - g4 2. Kf4 Ra5! 3. e5 Ra4! 4. e4 Ra3! White resigns. (Goldenov-Zakharian, USSR, 1960.)

## This Week in Israel - The Leading Tourist Guide - This Week

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FRIDAY, MARCH 30, 1984

THE JERUSALEM POST MAGAZINE

הכדמן השבוע

THE JERUSALEM POST MAGAZINE

FRIDAY, MARCH 30, 1984



THE SECOND ANNUAL award of the Prime Minister's Prize for an Israeli composer goes to the 60-year-old Sergio Natra. Immigrating from Rumania in 1961, he quickly established a reputation as a composer and teacher, and his many commissions and prizes attest to his distinguished place in the country's cultural life. This latest prize will enable him to give up teaching and devote himself exclusively to composition for a time.

The first award of the Prime Minister's Prize was made to Ya'acov Gilboa, who is in the news again this year as winner of the competition held as part of Tel Aviv's 75th anniversary celebrations. His *Three Lyrical Pieces in Mediterranean Style* was one of the 13 scores submitted to a jury that comprised three representatives of the Yehoshua Rabinowitz Foundation for Literature and the Arts (Prof. Abel Ehrlich, Dr. Yehudit Cohen and Avraham Amzaleg); Prof. Ami Manyani, chairman of the Israel League of Composers; and conductor Yoav Talmi, musical director of the Israel Chamber Orchestra. The work will be premiered by the ICO as part of a special anniversary concert.

THE TWENTIETH anniversary of the death of another Rumanian-born Israeli composer, Alexander Uriah Boscovitch is being marked

## Prize winners

MUSIC & MUSICIANS/Yohanan Boehm

lavishly this year.

Starting on Sunday, April 8, Israel Radio will be dedicating six weekly hour-long programmes on *Kol Hamusika* to his work. These will be presented in chronological order, beginning with the early compositions in Rumania, to demonstrate the changes in style and attitudes that Boscovitch went through in the process of absorption in Israel's developing musical culture as well as his confrontation with contemporary trends in the world at large.

The series has been arranged and will be presented by Herzl Shmueli of Tel Aviv University and Jehoash Hirschberg of the Hebrew University.

The two professors will also be responsible for the commemoration of the anniversary in print. Shmueli is publishing a monograph on Boscovitch's life and work and is also editing a collection of the composer's own essays, articles and other writings, which include his book on Israeli music. Hirschberg (whose book on Paul Ben-Haim I wrote about last week), is working on an essay for *Yonal*, the periodical

of the Hebrew University's Jewish Music Research Centre, that deals especially with the earlier period of Boscovitch's creative life, before he came to this country. According to Hirschberg, the change from a "Yiddish" to a Mediterranean/Israeli style was already observable at that time.

SOME VERY attractive recordings with top artists are now becoming available here. Yitzhak Perlman plays the two Violin Concertos by Prokofiev — a must for one's library. This is a 1982 recording, with the BBC Symphony Orchestra under Gennedy Rozhdenskiy, and Perlman is at his best — serious, capricious, virtuosic, mellifluous, as the occasion requires; flexible, but always earnestly serving Prokofiev's genius (Angle ASD 4098).

Jean-Pierre Rampal, Isaac Stern and Mstislav Rostropovich, three giants, banded together for a delightful issue containing six pieces by Josef Haydn — four London Trios of 1794/5 and two of the six Divertimenti of 1784 vintage. These light-

weight pieces, mostly new arrangements of previous compositions, were obviously designed by Haydn for the entertainment of listeners without any claim to deeper insights into the mystery of music, and they are presented here in the same spirit. The new kind of "millionaire" Trio seemingly enjoys playing the trios and divertimenti as much as you will listening to them (CBS 37786).

Another top combination — Perlman and Pinhas Zukerman — appears on another record. They are assisted by Samuel Sanders, harpsichord, and Timothy Eddy, cello, performing Baroque Trio-Sonatas of two sons of J.S. Bach, and Johann Gottlieb Goldberg, the harpsichordist made famous through the legend attached to Bach's "Goldberg" Variations. He is said to have had to play the magnum opus for his employer during the master's sleepless nights. The harpsichord sonata included here was attributed to J.S.B. until some decades ago, quite a compliment to Goldberg's compositional talents. The other two examples present a Sonata by Carl Philipp Emanuel (1714-58) the "Prussian" or "Hamburg" Bach, and another by Johann Christian (1735-82), the "London" Bach — the former still quite Baroque though with romantic inclinations, while the latter points forward to the style of Haydn



First prize winner Ya'acov Gilboa.

and Mozart.

Johann Gottlieb Goldberg, born in Danzig in 1727, died of consumption at the age of 29. He was in the service of Count von Keyserlingk, the Russian Ambassador, and is thought to have studied, at one time or other, with the master himself and his son Wilhelm Friedemann. Very little of his writings is preserved, and even less is known, and therefore it is highly commendable that the two violinists included this excellent work in this delightful recording (Angle, ASD 4172).

## Fair value

BRIDGE / George Levinrew

THERE IS no such thing as a worthless card, though some cards are certainly more valuable than others. On the first deal, from an Irish tournament, the careless discard of a "worthless" card gave declarer his slam.

Deal 1  
Love all

North		East	
♠	Q J 9 6	♠	10 5 2
♥	Q 4	♥	J 9 7 5 2
♦	7	♦	Q J 5 2
♣	Q J 9 7 5 2	♣	6

West (D)		South	
♠	8 3	♠	A K 7 4
♥	8 6 3	♥	A K 10
♦	A 9 8 5	♦	K 10 6 4
♣	K 10 8 3	♣	A 4

The bidding: (East — West pass throughout)

North		South	
Pass	2NT (1)	3♠ (2)	3♠ (3)
4NT (4)	5♠ (5)	6♠ (6)	All Pass

- (1) 20 — 22 points
- (2) Stayman
- (3) My major
- (4) Blackwood
- (5) Three aces
- (6) This is it

WEST HAD a problem on opening lead. Some players believe in leading an ace against a slam; some almost never do so.

Had West led his diamond ace there would be no story; he could always make the club king as well, and set the contract. But West was understandably afraid of establishing diamond tricks for declarer, and made the "safe" lead of a spade. Declarer pulled trumps in three rounds, with West making the "careless" discard of a club, "careless" in light of dummy's club holding. Next came three rounds of hearts, with the dummy's diamond singleton discarded.

South now played the ace of clubs, and covered West's ten with the jack. The queen of clubs was ruffed, establishing the suit in dummy, and a trump entry gave declarer the rest of the tricks.

Double-dummy, South can always make his contract if a diamond is not led. After taking three trumps and three hearts, discarding a diamond South plays the ace and four of clubs, finessing the nine when West plays low. Now the club queen puts West in, and dummy, with the Trump entry, is "up."

THIS DEAL demonstrates both the brilliance of a New York City champion, Jay Feigus, who is 85 years old, and East's carelessness in defence.

It is unusual to reach slam when an opponent opens the bidding and is strongly supported by his partner. North, with his strength and distribution, was pleased with the take-out double by Feigus, sitting South.



Deal 2  
Val: both

North		East (D)	
♠	J 10 9	♠	Q 7 4
♥	A 10 8 7 5	♥	K 3
♦	K J 6 5 3	♦	8 4
♣	—	♣	A Q J 8 6 2

West		South	
♠	6 3 2	♠	A K 8 5
♥	Q J 2	♥	9 6 4
♦	2	♦	A Q 10 9 7
♣	K 10 9 7 5 4	♣	3

The bidding:

East	South	West	North
1♠	3♠	3♠	4♠
5♠	5♠	Pass	6♠
Pass	6♠	All Pass	

North anticipated a high level contract in a red suit.

If North-South had doubled five clubs they would have won 300 points for setting the contract. But repeated cue bidding by North pushed his side to a slam contract.

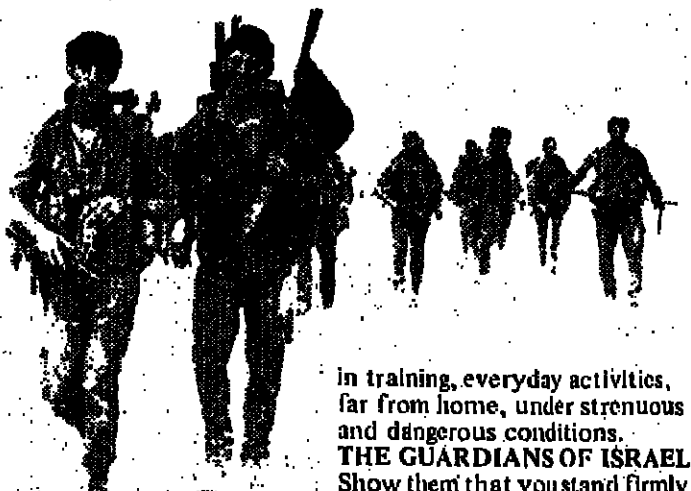
As you look at the diagram you can see that declarer was due to lose to two tricks in hearts. But he saw the slight chance, for an end play.

The opening lead of a club was trumped in dummy. Declarer immediately played the heart ace. If you were East, would you give up your "sure" heart trick by playing the king under the ace? East did not, and blew the defence.

Declarer pulled the outstanding trumps, successfully finessed spades, and threw in East with the heart king. With only clubs left, East had to give declarer a ruff and a discard. The defence did not win a second heart trick, and declarer had his slam.

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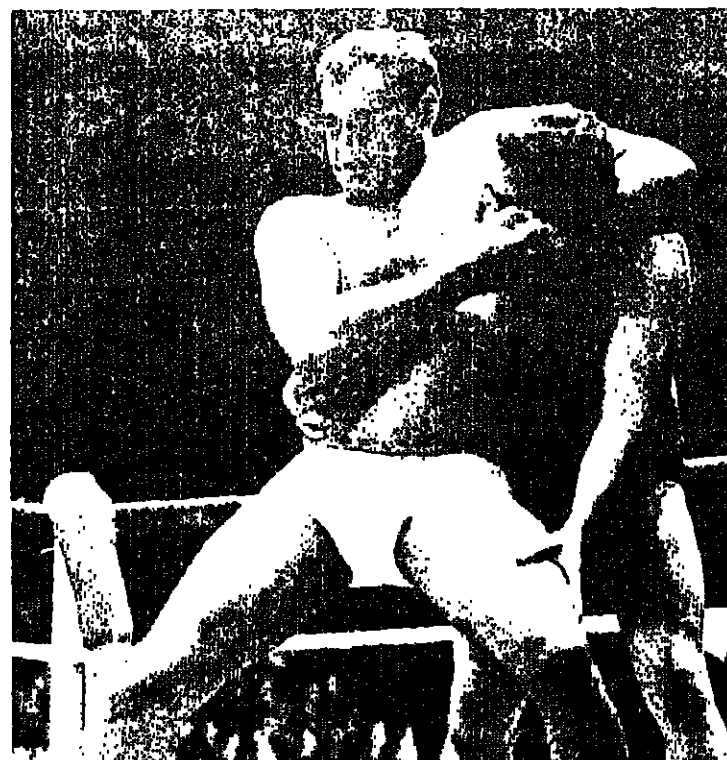
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## 'And furthermore...'



If the forthcoming national elections are to be anything like past campaigns, then it's time for all Israelis to get a pencil and start keeping score — counting not votes but quotes. The verbiage tends to be not terribly genteel.

The proliferation of small parties should only increase the fun. While Likud and Labour harangue each other, the little guys hang in there, nipping at the heels of the grappling Titans, grabbing a headline here and there. Israeli politics, as the Israeli proverb says, "shows how much easier it is to be critical than to be correct."

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THE BURNING question, now that we are going to have early elections, is what kind of TV advertisements the omnipotent public relations firms will prepare for the parties. A wise law contains an excellent provision that, for several weeks preceding the fateful day when we cast our ballots, we should be spared the sight of the faces of candidates on news or documentaries. All the ambitious politician can do is to try to cajole his party's PR advisers that his countenance is a vote-catcher.

In keeping with the modern insistence on market research, the PR experts feed the omniscient computers all the data needed to build up a profile of the Israeli voter. Judging by the advertising material presented by the main political parties during the last election, their computers came up with the following picture of the man being wooed for his ballot. We gather that he was bounced on the head repeatedly when a baby by sadistic parents; what remained of his brain has been turned to mush by excessive television watching, and his IQ is now down to 26; his concept of beauty is of flashing lights and stars such as are shown in a Walt Disney film when an animal gets banged on the head; he has an obsessive love of noise and inane jingles. Ms. Israeli is almost exactly the same as the male: any difference between her and him is biological, not mental, according to the planners of advertising campaigns.

Facing the prospect of hearing those electoral jingles night after night is enough to make the stoutest heart miss a beat. To offset their nonsense, I have tried my hand at a few jingles which would present the truth to the electorate and offer these free of charge to the parties concerned.

Try these for size:  
With Likud,  
Life is good,  
Till you vote.  
Then we sink the boat.  
If you're a snarler  
In the Labour Party,  
You'll solve the riddle  
Of who plays first fiddle.  
Yummy Tami sat on the wall,  
Yitzhak Shamir had a great fall,  
All Likud's horses and all Likud's men  
Couldn't put Yitzhak together again.

THE EXPERTS told us the other night that this is going to be an election in which the nation will have to choose between ideologies rather than charismatic leaders. Not even the prime minister's most ardent admirers suggest that he is as awe-inspiring a television personality as was his predecessor to those curious people who did not find him altogether repellent. Nobody is chanting, "Shamir, king of Israel!"

This thought makes me realize that the time is ripe for me to launch the royalist party I proposed should be established some years ago. That notorious Begin chant is a clear indication that *anacha*, the masses who matter when votes are counted, are longing desperately for us to have a monarchy.

The periods in our history that we remember with the greatest joy were those in which we were ruled by kings. Who remembers the judges, except for Samson, who was the most unjudicial man imaginable? But the names of Saul, David and Solomon resound like bugles. We recall with pride the mighty exploits of the Hasmonian kings. Many of the ancient structures and fortresses we cherish most

## Long live the king!



Miniature ivory head of one-eyed man, thought to be Philip of Macedon, found by Prof. Manolis Andronikos. (See Magazine, Page Eight).

### TELEREVIEW Philip Gillon

highly were built by King Herod the Great.

Anybody who took time off from Israel TV the other night to snatch a view of King Hussein of Jordan entertaining Queen Elizabeth II of Great Britain must agree with me that what we need to save the nation is an emperor, or at least a king. Royalty decked for great occasions with crowns, diadems, jewels and sashes can provide a nation with glory, permanence, pageantry and unity far more than any drab president in a business suit.

In passing, may we, as a potential monarch ourselves, drop a respectful hint to our brother of Jordan and our sister of England, to consult optometrists and get contact lenses. It diminishes their aura when they have to decipher their speeches peering through old-fashioned spectacles. Shrewd readers will have noticed that we have used the royal "we" to describe ourselves and have talked about ourselves as a "potential monarch." These readers will have deduced with glee that I am once more staking a claim to the crown of Israel.

There may be new or ignorant readers who do not know, or do not remember, every word I have ever written. For their benefit, I will repeat the theory I advanced in the Golda era, that we must have a king, and that, of all possible pretenders to the title, we ourselves are the most suitable candidate, largely because our name is Philip.

From the time of Philip, king of Macedon, to the present era of Prince Philip, there have always been Philips around whenever there was a crown in the offing. Among the royal personages were Philip the Bold; Philip the Fair; Philip the Handsome; Philip the Tall; Philip the Good; Philip the Bad; Philip the Dumb. Philips in their time have ruled Macedonia, Greece, Germany, France, Spain and the Wamponoag Indians in North America.

Some sceptics may sneer that my name alone is not enough to prove my lineage and to qualify me for the job. Apart from nomenclature, anybody who has ever seen me must have noticed that I possess the Hapsburg lip — what Palstaff called "a foolish hanging of the nether lip" —

which was an invariable genetic marker of the Hapsburgs. This presents indisputable proof that we are of royal blood.

So here's another ditty:  
Let all Israelis sing  
Long live the king!  
Philip's his name,  
And Royalty's the game.  
If there are any retired *duffins* around, who have not yet signed on the dotted line with Fzer, we have at our disposal duchies, earldoms, knightships, baronies and other fiefs and honours with which to reward those who rally to our cause. Long live the king!

ONE OF THE most absorbing documentaries I have seen for a long time was *Ranul Wallenberg: Hurled Alive*. Produced by Astral Films of Canada, it was written and directed with great passion and dedication by David Harel, an Israeli, the son of one of the 100,000 Hungarian Jews whom Wallenberg rescued from Eichmann and Auschwitz.

The documentary poses several mysteries without offering solutions to all of them. The first is why Wallenberg, a diplomat from a very wealthy Swedish Protestant family, should have put his life and liberty on the line to save Jews from the furnace. The answer that emerged from the film was that he was one of those rare human beings in whom virtue shines like a full moon on a clear night. A witness described him as the ultimate in human beings, a man who believed that he was his brother's keeper. Another, who shared a prison cell with him, described how when he himself was very weak, Wallenberg gave up half his own bread to his mate.

Another witness defined Wallenberg as being very naive. Unaware that the cold war against the West was becoming more important to Stalin than the hot war against Germany, he produced a plan to the Soviets for the rebuilding of Budapest and the rehabilitation of Hungarian Jewry with American financial aid. It is hardly surprising that Stalin imprisoned him for suggesting something so bizarre, which might have placed Hungary under American patronage.

There is no doubt that the official Russian story that he died in a Soviet prison in 1947 was an outright lie: the evidence that he was seen alive for decades afterwards is incontrovertible. Is he perhaps still alive? One witness said that a prisoner who has been a sportsman, who looks after himself, takes his walks and rubs his face with snow, as Wallenberg did, could live for a very long time.

Another mystery is why successive Swedish governments have been so supine, despite the prodding of Wallenberg's sister, Nina Lagergren. Granted that it is not easy to challenge so mighty a neighbour as the USSR, the Swedes could have shown some guts and some resentment that one of their diplomats had been imprisoned, and that they were told such palpable lies.

But the greatest mystery of all is why the Russians did not simply kill Wallenberg off, as they disposed of many witnesses who saw him. They could very easily have produced a genuine body. On second thoughts, there is an explanation: a post-mortem examination would have shown that he had not died in 1947. So they were stuck with their original lie.

This was a force, subjective film, far better than any objective presentation could have been.

## IN JERUSALEM

Monday, April 1  
8.30 p.m. — *Evening of Hebrew with the First Baroque Project*. 10 Straus St.  
8.30 p.m. — *Hebrew*. *Hebrews* with Rabbi Shalom Eliezer. 10 Straus St.  
10.15 p.m. — *Libri De Theoria*. Cinematheque.

### Tuesday, April 3

2.30 p.m. — *Women's Club*. Israeli song with Ruth Malka. 10 Straus St.  
3 p.m. — *Concert in English*. The Shrine of the Book.  
3.30 p.m. — *Hebrew*. *Hebrews* with Chaim I. Ben. 10 Straus St.  
4 p.m. — *Revival project*. Youth Wing, Israel Museum.  
4 p.m. — *Libri De Theoria*. Cinematheque.  
4.30 p.m. — *Concert in English*. The Israel Museum.  
5.15 p.m. — *Hebrew*. *Hebrews* with Chaim I. Ben. 10 Straus St.  
6 p.m. — *Libri De Theoria*. Cinematheque.  
6 p.m. — *Libri De Theoria*. Cinematheque.  
6 p.m. — *Libri De Theoria*. Cinematheque.

### Wednesday, April 4

9.30 a.m. — *AACI* Seniors, regular Wednesday exercises and games, plus lecture. ICCY, 12 Emek Refaim St.  
11 a.m. — *Guided Tour in English*. Israel Museum.  
1 p.m. — *Rotary Club*. YMCA, King David Street.  
2.30 p.m. — *Society for the Protection of Nature* in Israel tour of Moslem Quarter led by Ofra Rogov. Meet entrance to Zeckel's cave.  
3 p.m. — *Studies on the Sabbath* with Phil Chernofsky. OU/NCSS Israel Centre, 10 Straus St.  
3.30 p.m. — *Children's film: Gulliver's Travels*. Israel Museum.  
4 p.m. — *The Adam and Gidon Weiler Taludud Circle* with Dr. Tuvia Friedman, Centre for Conservative Judaism, 2 Agmon St.  
4 p.m. — *Survey of the 613 Mitzvot* by Phil Chernofsky. OU/NCSS Israel Centre, 10 Straus St.  
4 p.m. — *Story-telling hour in English* for children. Ruth Wing, Israel Museum.  
5.15 p.m. — *Hebrew for Hebrew Speakers* and reading of Hebrew newspapers with Ze'ev Shifman, Centre for Conservative Judaism, 2 Agmon St.  
7.30 p.m. — *Film: Cattle Mayor*. Cinematheque.



For four days from Monday, April 2, Jerusalem of Gold will also be Jerusalem of diamonds, rubies, emeralds, sapphires and other precious stones and metals. The occasion is the seventh Israel Jewellery Fair which opens at the Laromme Hotel on Monday morning.

5.30 p.m. — *Rabbi Tuvia Ben-Chorin* lectures in Hebrew on Mishlei, Har-El Progressive Synagogue, 16 Shmuel Hanagid St.  
6 p.m. — *Alto-Caribbean dancing* led by Neris Der Knoch, Tzvia, 38 King George St.  
7 p.m. — *The Book of Deuteronomy* with Rabbi Elhanan Meirvitch, Centre for Conservative Judaism, 2 Agmon St.  
7.30 p.m. — *Film: Cattle Mayor*. Cinematheque.

8.30 p.m. — *Composers and poets discuss Words and Music and Words as Music*. Israel Museum.  
8.30 p.m. — *Discussion by The Movement for Life on Prevention of Cruelty to Animals*. Details 635457, 699722, 411385.  
9.30 p.m. — *Film: Death of a Cypha*. Cinematheque.

### Thursday, April 5

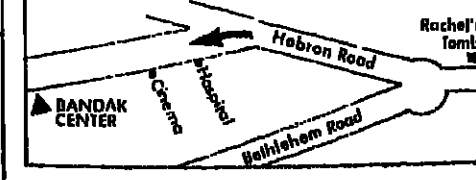
7 a.m. — *Equalitarian Mytan*. Har-El Progressive Synagogue, 16 Shmuel Hanagid St.  
10.30 a.m. — *Gemara Shur* in *Alona*. Har-El Progressive Synagogue, 16 Shmuel Hanagid St.  
3.30 p.m. — *Children's film: Gulliver's Travels*. Israel Museum.  
3.30 p.m. — *Overeaters Anonymous*. Details July 816672, evenings.  
5.30 p.m. — *Rabbi Tuvia Ben-Chorin* leads an English course on the study of the weekly Torah portion. Har-El Progressive Synagogue, 16 Shmuel Hanagid St.  
7 p.m. — *Film: Pickpocket*. Cinematheque.  
7 p.m. — *Tora* portion of the week, with Rabbi Benjamin Haiman, Centre for Conservative Judaism, 2 Agmon St.  
7.30 p.m. — *AACI* Haftemsa Bridge Circle. Details: Phil Abrams 727220.  
7.30 p.m. — *Film: The Sunman*. Cinematheque.  
8 p.m. — *Israel Bibliophiles Calligraphy Group*. 4th floor Hechal Shlomo. Guest speaker Hella Hariman. Please bring works. Details Edna Miron 710096.  
8 p.m. — *Rabbi Dorel Shur* discusses *The Philosophy of Rabah*. Women's study circle. Beit Chana-Habad, 19 Ezra St.  
8 p.m. — *Video Forum: Distortion of the News*, a critique of NBC's coverage of the War in Lebanon. Discussion and film proceeds to LIBI-Soldiers Fund. Details 249532.  
8.30 p.m. — *Debate on Civil Law vs. Halachic Law* under the auspices of the League to Combat Religious Coercion. Tzvia, 38 King George St.  
8.30 p.m. — *South American Evening*. Gerard Heller Centre, 11 Bezael St.  
9.30 p.m. — *Film: Uzzan's Raid*. Cinematheque.  
Midnight — *Film: Twilight Zone*. Cinematheque.

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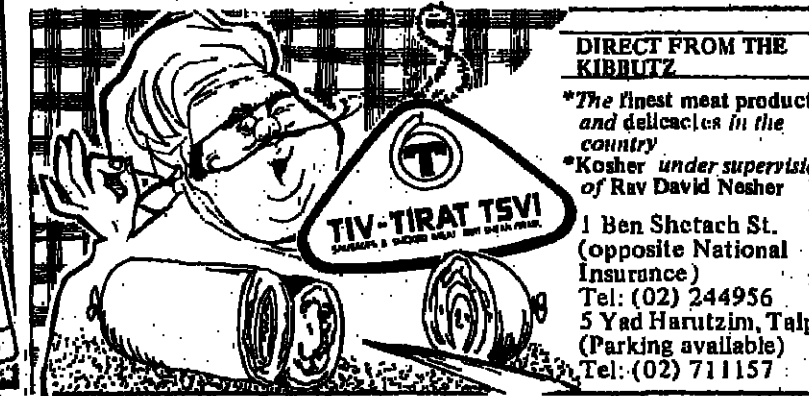
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## Consuming Interest

# Pooling your resources

- Jerusalem swimming pools gear up for early opening
- Family membership can cost 3 months' pay

Barbara Amouyal

The unusually mild winter, plus optimistic forecasts for a long-lasting summer and postponed autumn chills, may be comforting to Jerusalemites thinking about investing in summer swimming memberships.

But the promise of an extended swimming season, comforting as it may be to the value-conscious, cannot take the sting out of the stiff prices being charged for the privilege of cooling off this summer.

A single membership costs more than the monthly average salary and, in some cases, even double. And the outlay for a family can consume as much as a quarter of one's annual income.

As most pools gear up this week for their extraordinarily early April opening, Jerusalemites are advised to carefully consider their options.

Find out what services and facilities are available for the price of membership. May you bring unexpected relatives or friends along as your guests? Are you entitled to discounts for small children? Do the hours fit your particular schedule? Will you be permitted to bring fruit and other small snacks for the kids, or must you patronize the often over-priced concession stands and restaurants?

Obviously, if you're a single, your demands will be far different from the demands of a family of four. While singles may be seeking peace and quiet and the chance to sunbathe alongside the more "beautiful" strata of the Jerusalem population, the higher-priced five-star hotels may appeal to them more than the family-oriented pools.

In contrast, a family of four may be looking not only for value, but

convenient restroom and picnic facilities. In this respect, the outdoor pool in Kiryat Yovel may prove ideal.

The single may find the restriction of food and drink a positive feature — encouraging those to meet at the snack bar while promoting general cleanliness of the area. In contrast, the mother of four will most likely prefer to bring along fruit and sandwiches, rather than succumb to the unnecessary purchase of ices and colas for the kids.

All pools have limited the number of members to a predetermined number to ensure exclusivity and to accommodate guests (or, in the case of public pools, one-time entrants). Nearly all have listed their prices in dollars. We may still, however, pay in shekels, according to the Bank of Israel's exchange rate on any particular day of payment.

To aid your decision, *In Jerusalem* visited various area pools, inspected their facilities and inquired as to membership prices.

The Diplomat Hotel, President Hotel and the Jerusalem Municipality pool (on Rehov Emek Refaim) did not have price lists and membership information available, so they are not included in our survey. Nor are indoor pools, which cannot be readily adapted (as can Ramat Rahel and Neve Ilan) to outdoor summer swimming.

Thus the YMCA — featuring separate men's and women's swimming and costing IS21,500 for a year-round membership, including weightlifting, squash and other sporting facilities — is not included. Incidentally, there's a two-year waiting list for women wanting to join the "Y".

Also excluded is Beit HaNoar, on Sderot Herzog — where an annual membership costs only IS20,000 (approx \$135) for adults and IS11,200 (approx \$75) for children; half-year membership is discounted 66 per cent from above-quoted prices and a one-time entrance fee costs IS400.

Of those pools open to summer membership, the *Jerusalem Hilton* was found to be by far the most expensive. Facilities such as tennis that are automatically included in the membership fee elsewhere, are tacked on as expensive extras. In addition, first-time members must pay an extra \$50 for the privilege of enrolling.

The Hilton does not distinguish between weekday and Shabbat/holi-



IN: Ben-Ami

day membership. Instead, their fees are based on the "with tennis/without tennis" option. A single "with tennis" membership costs \$540, and is grossly exaggerated when compared to the average price of \$300 at the more spacious and more scenic five-star pools such as the Laromme, Plaza and the King David.

Perhaps as a humane gesture, the Hilton is willing to accept membership fees in five equal payments, as long as the first payment is made in April.

In direct contrast *Ma'aleh Hahamisha* proved to be the most reasonable. Located a few kilometres west of Jerusalem, the pool can be reached by bus No. 85, but one needs a car to fully enjoy the benefit of belonging.

Membership, including Shabbat and holidays, costs \$200 for singles, \$350 for couples, and \$80 for the first and second children; a third child enjoys a 50 per cent discount. Weekday swimmers at *Ma'aleh Hahamisha* pay much less: a single membership costs \$150, couples pay \$250, and the first two children \$40; and a third child only \$20 extra.

Prices include tennis courts, a recreation field for the kids, and a big grassy area in which to picnic

and spread out. It's well worth the extra cost of getting there and back.

Another pool offering value for money is the lovely *Neve Ilan*, 15 kilometres outside of Jerusalem. It emphasizes annual membership — including tennis, locker room facilities plus a wide expanse of grass and forest for picnicking and hiking. And prices, surprisingly, are not far from most "summer only" membership fees.

It costs \$400 for a year round single membership to Neve Ilan, including Shabbat and holidays. The second person costs an additional \$250, making the annual price for a couple \$650 (compared with \$980 for summer membership at the Jerusalem Hilton). Each child costs an additional \$140 for the year.

Weekly patrons of Neve Ilan pay only \$280 for an annual membership. A second membership costs an additional \$175, while each child (no charge for those under three) costs an extra \$98. Members also enjoy discounted prices in Neve Ilan's dining room.

The chart opposite will help you to make up your mind. If you still have not settled upon the ideal Jerusalem swimming spot, keep in mind that a round-trip ticket on an Egged bus to the Herzliya beach costs only IS700.

## Consuming Interest

## The cost of a cool summer

Pool plus features	Single membership including Shabbat/holidays	Single membership weekdays	Couple including Shabbat/holidays	Couple weekdays	Prices for children	One-time entrance fee
AMERICAN COLONY heating system restaurant	\$250	monthly membership: (including weekends) off season—\$70 peak season—\$80	\$500	—	children under 3 — free (over 3 years, as adult prices)	peak season: \$10 — weekday (adults & child): \$15 — weekend off season: \$5 — adult \$3 — children
KING DAVID heating system poolside buffet	\$425	\$350	\$750	\$650	children under 3 — free up to 17 years: \$150 weekdays \$200 weekends	\$10 — weekend \$8 — weekdays
HILTON heating system snack bar	* including tennis \$540	w/o tennis \$420	including tennis \$980	without tennis \$760	children under 2 — free up to 17 years: \$210	—
LAROMME heating system, jacuzzi, sporting events, restaurant	\$300	\$200	\$500	\$380	children under 2 — free up to 18 years: \$150 weekends \$100 weekdays (10% discount after 1st child)	\$6 (no guests on Shabbat)
PLAZA heating system, sauna terrace buffet	\$300	\$200	\$600	\$400	children under 8 — free up to 18 years: \$150 weekends \$100 weekdays	\$6.50 — adult \$3.00 — children (no guests on Shabbat)
MA'ALEH HAHAMISHA tennis, recreation	\$200	\$150	\$350	\$250	weekends: \$80 — first 2 children \$40 — third child weekdays: \$40 — first 2 children \$20 — third child	\$5
RAMAT RAHEL heating system snack bar	\$300	\$210	\$450	\$300	children under 5 — free \$40 (third child \$25 — weekdays \$90 (third child \$50) — weekends	\$5 (no guests on Shabbat)
NEVE ILAN tennis, heating system, discounted restaurant	year-round \$400	year-round \$280	year-round \$650	year-round \$455	children under 3 — free \$140 weekends \$70 weekdays * year-round price	—
YA'AR YERUSHALAYIM	\$225	\$158	\$405 (couple + child under 18)	\$255	children under 5 — free \$158 (for each extra, child)	approx. \$3
KIRYAT YOVEL (opening May 1) water slide, snack bar	\$180	\$126	—	\$180	children under 5 — free \$126 (for each extra, child)	approx. \$3
BEIT ZAYIT restaurant, camping	\$150	\$125	\$250	\$200	under 4 — free 4-18 \$50 each first 2 children	—

## IN THE SWIM

Go for a swim at Neve Ilan during typical March weather. Outside the elements rage like the storm scene in *King Lear*. Inside the atmosphere is warm and tranquil.

Neve Ilan is a *moshav shituf* some 12 kilometres outside Jerusalem, set in pine forests.

Its pool is covered with plastic and resembles a marquee used for a wedding. The roof, resting on iron girders, is lofty and remote. The light filtering through and reflecting off the water is soft and pastel.

At night a cover is suspended over the pool to prevent the temperature dropping. Most of the equipment is made in Israel, and is not very expensive.

Taking down the plastic cover is not difficult, but putting it up is a heavy job. "We won't be in a hurry to take it down, until we are absolutely certain that summer has come," Tomer said. "If we do so for the first *sharav*, we'll be in trouble if cold weather returns. We have had such a strange winter that we can't be sure what will happen in spring. But we'll probably take the cover off some time in May."

Tomer Nahum, the pool manager and life-saver, said the roof has a double layer, both to strengthen it and to provide an insulator. Suspended from the roof are large lights for night swimming. The temperature of the air ranges from a minimum of 25 degrees to a maximum of 40 degrees.

years ago. They use no hired labour at Neve Ilan.

The pool is open from 11 a.m. till 1 p.m. and from 2 p.m. until six at present, and at night, from 8 to 10 p.m. on Sundays and Tuesdays, and from 6 p.m. to 9 p.m. on Thursdays. Five times a week groups are sent by the district council for swimming lessons. Then, the pool is closed to visitors.

At present the swimmers are for the most part members of Neve Ilan and the surrounding settlements, and hotel guests. Adjoining the pool are two first-class tennis courts. Neve Ilan hopes to run its sports facilities for members only, although anybody can apply to become a member.

The object is to get about 150 families to join. Prices vary according to whether members join as individuals, couples or families; whether they want to join for winter or all the year round, and whether they wish to include Saturdays and public holidays in their membership.

PHILIP GILLON

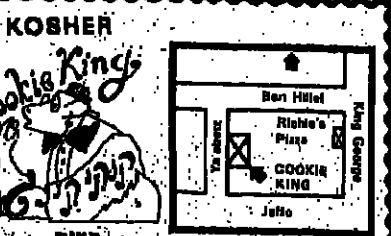


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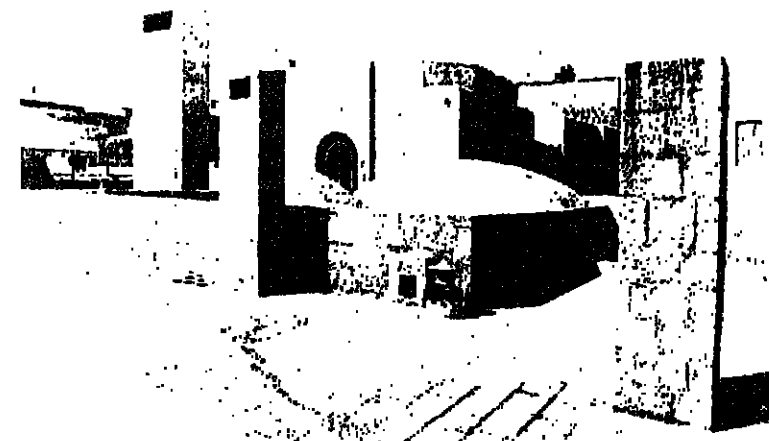
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# Restaurant rumpus

★ Will be 'dirty, smelly, dangerous,' say Jewish Quarter residents.



Restaurant chimneys overlook Rehov Habad flats. (Harel)

## Myra Noveck

Twenty Old City residents are gearing up for a fight with the Jewish Quarter Rehabilitation and Development Company over a proposed restaurant. They say it will be a nuisance to residents and dangerous to customers.

The plans show three chimneys which residents say violate the special architectural status applying to the quarter. "We're not allowed even to put up a TV antenna or a solar water heater," says architect Shari Goodstein-Hilbuch who lives on Rehov Habad.

Development company director Amos Ungar said that all construction in the Cardo had been licensed including a restaurant with a chimney which was built before the residents moved in. Residents say the chimney was built later. Ungar said he knew nothing about two other chimneys on the site.

He added that the contracts residents signed allow for a restaurant since there is a "coffee houses and commercial area" clause.

Residents also complain that a restaurant of this size would have to operate many hours a day and might even be used as a banquet hall contrary to quarter statutes. They say it would create problems of supply and refuse since the narrow streets are not open to general traffic. It would mean noise, smells and would aggravate the already tight parking situation.

The kitchen and bathroom windows face apartment windows. Goodstein-Hilbuch pointed out that other new restaurants in the quarter were not allowed to do major cooking and were limited to serving and re-warming. "If a fire were to break out here it could be a major tragedy."

At present the restaurant has three entrances — the main and kitchen entrances on Rehov Habad

and an emergency exit down a winding staircase — including narrow triangular steps to the Cardo.

Municipal spokesman Ike Kedem said that the fire prevention division was examining a request for a permit for a restaurant of only 388 sq.m. to cater for 388 people. They had requested a widening of the three entrances, but because this would cause structural damage the department will settle for an additional exit to run into the Cardo. The restaurant will not receive a permit until this door is added.

Rafi Davara, city spokesman, says the application is for a meal restaurant, dairy restaurant and bar, but no licence could be given without the approval of the police, the fire department and the Health Ministry.

The ministry is opposing the plan on grounds of ventilation, and transport of supplies and garbage. Distance from the nearest road could be a major problem in case of emergency.

# Will he, won't he?

★ Kollek's choice: To be Mayor, or MK

## Michael Eilan

Is it for real? Does Mayor Teddy Kollek really plan to get involved in the world of national politics that he so often denigrates?

Kollek is due back from the U.S. today, but the statements from his office this week were ambiguous. "The mayor is examining possibilities," officials said.

His aides also said emphatically that publication of a report that Teddy may run was not a trial balloon. He is sincerely worried about the state of the nation and fears that much worse could come.

There seem to be many factors that could decide whether Kollek runs for the Knesset, or not.

Here are just a few:

- What could he achieve by running? The three issues that worry him are the nation's loss of faith in leadership; the relegation of urban affairs to a low place in the national scale of priorities, and, of course, Jerusalem.

- Now, let's assume that he runs alone and gets a few seats. Could he after years of being the man in charge of Jerusalem acclimatize to the world of coalition compromise? As a minister?

- Having assumed he can get a few seats, the mayor and his men

must think at whose expense these Knesset seats would be. Kollek would not like the Likud to benefit through his siphoning off of Alignment votes. He is, after all, a member of the Labour Party.

So the question is whether he can translate his ability to pick up Likud votes in municipal elections to the national sphere.

Here there's another question. Would the Kollek message be heard at all in a screaming national tug-of-war between the left, right and the religious parties?

Then there is the question of other new lats such as that formed by Ezer Weizman. How would a Kollek list appear in such an arena?

- There is also a possibility that he could join Labour. Could the threat of mounting a small non-aligned list force the Labour leadership to offer Kollek a high placing on its list, and more importantly, give him real power to do what he wants — assuming of course that Labour wins?

- And then, if Labour loses, would Kollek be happy being an opposition politician? He says he likes to do things. What can be done in the opposition except talk?

- The campaign itself takes time and costs money. Let's say that Kollek's friends can put up a few million dollars for a campaign. Would he not rather spend it on some project in Jerusalem?

## Kollek comes clean

Mayor Teddy Kollek and Minister without Portfolio Sarah Doron have a date on Monday morning at David's Citadel.

Monday is Day One of a one-hundred-day national clean-up campaign, and Doron and Kollek aim to give it a good, sweeping start. Doron admits Jerusalem sets one of the cleaner examples to the country, but as the capital, it's the obvious launching pad for a nation-wide operation.

Doron sought and received the cooperation of all government ministries in the campaign. Who said that politics aren't clean?

G.F.C.

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הכנאמן הנחמד



# Hard-playing heroes

David Horovitz

The burly, beer-drinking players of the Jerusalem rugby team are having as good a time on the field as off this year.

With the season drawing to a close, they're in second place in the national league, with only a shock defeat at the hands of Tel Aviv early in the season depriving them of joint first place.

Best result of the year, without a doubt, was the win last month over Kibbutz Yizre'el, the country's premier rugby team. The Hebrew University's Givat Ram stadium

took on a tinge of that Twickenham aura as the local boys played their hearts out to overcome the well-organized, disciplined kibbutz team.

The striking thing about the Jerusalem rugby enthusiasts is their attitude to the game. During the 80 minutes of rough and tumble action they give their all and play their hardest, bringing down opponents with hell-for-leather tackles and piling in after the ball with scarcely a thought for their own safety.

But, after the game, the aggression is forgotten and a lengthy trip to the nearest watering-house guarantees good spirits, even after the most humiliating defeat. The Jerusalem team, based loosely



Jerusalem's heavyweight rugby team scrums down.

(Rehavam Yisraeli)

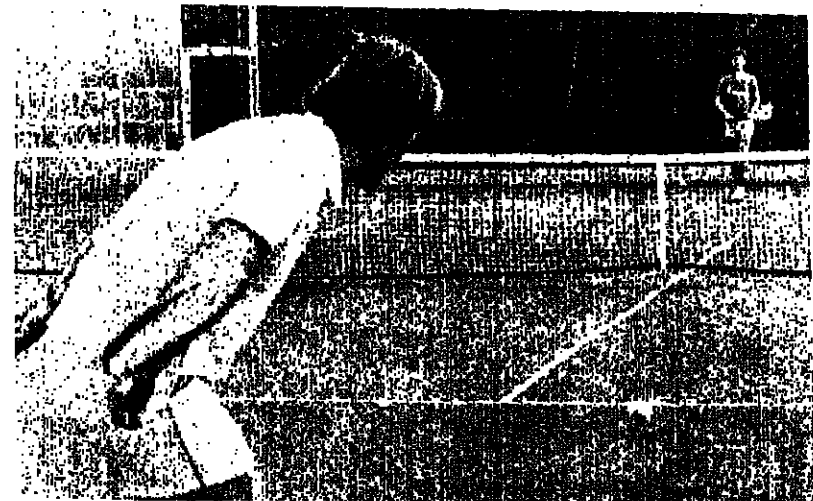
around the Hebrew University, has been gradually improving over the past few years, and, while they look likely to finish off second in this year's national league, "we mean to win it next year," regular David

Silverman said.

He went on, "What we don't have in terms of time to practise and organize, we make up with flair and enthusiasm. We hope these qualities will be enough to take us to the top."

In the meantime, the players are knuckling down for the season's remaining few games and contemplating the prospect of a long, beer-filled summer, to recover from the bruises of this year's battles.

## Are you being served?



Ram Cohen (left) returns the ball to Ronnie Green, who beat him 6-0, 6-0, on his way to the finals of the men's singles. (Rehavam Yisraeli)

Post Sports Staff

Jerusalem's second annual tennis tournament, in memory of Yossi Zeituni, the Jerusalem Israel Tennis Centre coach who fell in the war in Lebanon, finished yesterday.

There were 110 participants, the organizer, Udi Annias, responsible for tennis on behalf of the Jerusalem Municipality, reported 78 men entered the open singles, eight players contested the women's open, and 24 men the Over-45 tournament.

In addition, there were 32 entrants in the men's open doubles, and eight in the Over-45 men's doubles.

One of the features of the tournament was the great form displayed by Dr. Raoul Geller, former Jerusalem champion, and former star forward in Betar Jerusalem's soccer team. He achieved the rare feat of gaining successes in both the open and Over-45 tournaments.

The tournament was sponsored by the Israel Tennis Centre, the Jerusalem Municipality and Hapoel Jerusalem.

## Betar Jerusalem stumble—again

Philip Gillon

Hopes that league leaders Betar Jerusalem would continue in the spirit of their State Cup victory last week collapsed when they just managed to eke out a 1-1 draw, by the skin of their teeth, in Saturday's league match against Maccabi Tel Aviv.

On paper, drawing with Maccabi is by no means bad, for they are a very good team, but Betar's performance was dismaying, to say the least. They are potentially so good a side, yet they refuse to do justice to their own talents.

This week they play Hapoel Beersheba, who were whipped 4-1 at home by Betar's main rivals,

Hapoel Tel Aviv. But Beersheba enjoy upsetting other people's apple-carts. Unless Betar stop playing as if they are in a state of shock, they may well lose their spot at the top of the table.

Betar's troubles are nothing compared to those of Hapoel Jerusalem. On Monday, Gad Golinsky, of Hapoel's central administration, came to Jerusalem to give the players a dressing-down, following their 2-0 home defeat by a moderate Upper Nazareth side.

Golinsky told them that Hapoel will not countenance abandoning the capital to Betar, and that, if players think they will get free transfers if the team is relegated, and so are not trying, they must think again, because they are wrong.

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wish to thank all those who came to their le'haim two weeks ago on Motzaei Shabbat.  
We would also like to take this opportunity to wish everyone  
A HAPPY PESSAH.

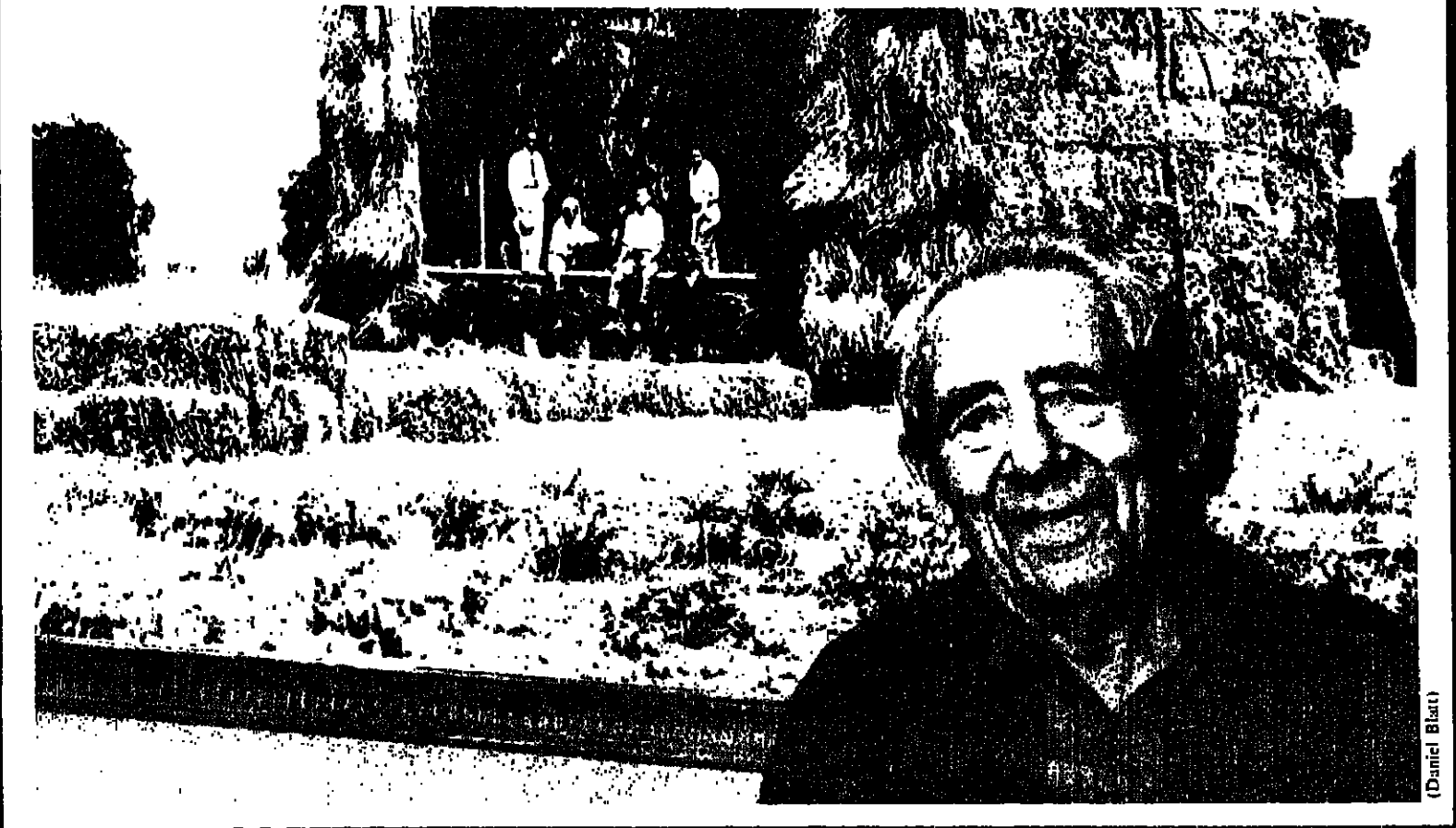
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# History in stages

In his Museum of Theatre, Yehuda Gabai 'meets all my friends—those who are no longer with us and those who are.' MARSHA POMERANTZ reports.



(Daniel Blatt)

ONE OF THE FIRST things you see on entering the Theatre Museum in Tel Aviv is a huge photo blow-up of a few people on a makeshift stage perched among bales of hay. The year is 1927 and the Ohel Theatre is preparing to present a socialist Hebrew version of a play called *Fishermen*—about the exploitation of fishermen by their bosses. On tours around Palestine, the actors used to spend all day setting up the stage and perform in the evening.

Curator Yehuda Gabai was on that stage and others for 45 years before devoting himself entirely to the documentation of theatre history. He recalls that the photo was taken "somewhere between the two Deganyas." Each settlement wanted the play on its own territory, so the location was a compromise. "It was great," says Gabai. "The smell of hay..."

It was hay that supported the stage and hay that formed the amphitheatre for the audience. Just as the "auditorium" had to be built, the audience had to be cultivated. In this case, Arab residents of the area south of the Kinneret were also invited. "They came and sat on the stage," says Gabai, "with their legs dangling off the edge."

At one point in the action, the fishermen dance and the boss comes and breaks up the dancing. "Ya majnun! — You nut case!" the Arabs yelled at him, objecting to his disturbance of the fun. The kibbutz children in their pyjamas kept stealing in among the bales to see what the excitement was all about.

A MUSEUM of theatre is something of an anomaly, Gabai points out. "What do you put in it? The curtain falls, and it's over." It's almost as difficult as documenting the smell of hay.

Gabai's enterprise is very much a one-man labour of love, even though it has officially been part of the Ha'aretz Museum since 1973. It is housed in a five-room flat in Rehov Mekhetti, at the corner of Mazeh, that used to belong to Mima Bialik, the widow of the poet. It includes photos, posters, programmes of Yiddish and Hebrew productions abroad and in Palestine and Israel. There's a collection of handwritten manuscripts in Hebrew—original plays and translations by Avigdor Hameiri, Avraham Shlonsky, Lea Goldberg, Natan Alterman. There's a library of published plays in Hebrew, and a file of local newspaper clippings—everything ever written about theatre here since 1918. There are 3,000 sketches for costumes and sets by such artists as Moshe Mokady, Marcel Janco and Nahum Gutman. And there are Gabai's memories.

He doesn't mind pointing himself out in group pictures—or having you guess which one he is. "Look for the handsomest," he says.

GABAI HIMSELF was born in Tulchin, in the Ukraine, and learned Hebrew at home. He first encountered theatre in Odessa in 1920. The Hebrew play he went to was a "half-underground" operation. Hebrew was forbidden not by the Russians, but by the Jewish revolutionaries.

He came to Palestine in the end of 1921, worked on roads, studied painting at Bezalel in Jerusalem. His theatre involvement here began in the mid-'20s, when Moshe Halevy came from Moscow and set up the Ohel studio, an amateur theatre group which faced competition when the Habimah professionals came from Moscow in 1928. In the mid-30's Ohel was taken un-

der the wing of the Histadrut. It was identified as a "proletarian" theatre, though opinions varied about what a theatre of the workers was supposed to be.

Gabai served on the management of the theatre collective and, from the start, "liked collecting things." When the company travelled abroad in 1934—London, Paris, Lithuania, Poland—he made contact with Yiddish and Hebrew theatres there and word of his collecting got around.

In the 1960s he went abroad to study curatorship and to collect more material, in Europe and in the Soviet Union. By then, he says, more than 100 theatre groups had been established in Palestine-Israel alone.

"I couldn't keep the collection at home anymore, so I rented an extra room from a friend who was generous and appreciated my madness. On days when there were no rehearsals, I sat all day and filed."

In 1969 Ohel closed, and Gabai devoted himself full-time to his museum work. "For me this is a continuation of theatre. I meet all my friends—those who are no longer with us and those who are." He adds: "History avenges those who forget."

Gabai, who has about 80 vigorous years behind him, refused to be very specific about current Israeli theatre. All he would say is, "The sons don't respect the work of the fathers."

THE DAY I visited the museum, Gabai had a new arrival on his desk: a mimeographed copy of regulations from the Mos-ow Habimah theatre, for the period 1918-1920. It dealt with "Internal Order and Discipline," and had reached him through a descendant of one of the members of the theatre.

Various documents on Hebrew

theatre testify to the use of the art for education, for propaganda, for national self-identity. He has some material on a... up's production in 1896 of *Zerubabel*, written in Yiddish by Moshe Leib Lilienblum and translated into Hebrew by David Yellin. It was presented at the Lemel school in Jerusalem; the purpose of such performances was "to get students to speak proper Hebrew."

The poster advertises the first professional group in the country, The Hebrew Theatre of Eretz Yisrael. In 1921 tickets were sold at two locations: a pharmacy in Tel Aviv, and "in the city"—meaning the outlying district called Jaffa.

The Ohel Theatre's first production was based on stories by Y.L. Peretz, taken around to various agricultural settlements "to confirm to the people that they were settled on their own turf."

"My role is to set the record straight," says Gabai, pointing to another poster. The first opera was not the one established by Edis de Philippe in 1948, but Mordechai Gollin's Palestine Opera, set up in 1924.

In the Yiddish collection there are theatre posters from Buenos Aires, Shanghai, New York, London and Birobidjan. A poster from Munich in 1947 advertises a Yiddish production, with all the words written in Latin characters. Hitler had destroyed the Yiddish presses.

THE MUSEUM'S newest exhibit, which opened last week, is on the history of the *Adloyada*. It's about the making of a new tradition, the Purim parade of floats, the theatre-on-wheels admittedly influenced by the pre-Lent carnivals of Rio and elsewhere.

In Tel Aviv of the teens and '20s there were Purim queens elected by the town and crowned by the

mayor. Gabai has a picture of the queen of 1918—Rahele Uziel-Barak, who was the daughter of the chief rabbi. "The family was very happy," says Gabai, pointing out heatedly that in the good old days there was no religious-secular polarization of celebration.

In 1932 Mayor Meir Dizengoff wanted to enlarge and enhance the Purim procession. He asked Moshe Halevy, the director of Ohel, to plan the parade, and artists such as Reuven Rubin and Nahum Gutman to design the floats. But of course they needed a name for this new creation. Dizengoff appointed a committee of two writers and a linguist/lexicographer for the task. Suggestions came from the leading poets.

Among the possibilities: *Hingapur* (hinga means "merry-making"), *Purimata*, *Purina* (rina also means "joy"). Shaul Tchernichovsky suggested *Estoret*, a combination of Esther-the-heroin and her pagan namesake, Ashtoret. In the end they agreed on *Adloyada*, which comes from the words for "until he didn't know." It's a time-honoured custom to drink on Purim until one "doesn't know." It's the difference between "blessed is Mordechai" and "cursed is Haman."

Photos show hordes of people lining the streets, hanging off the balconies and roof tops to watch the floats in Allenby Street. In its dignified days, before its face peeled and darkened with exhaust fumes was marred by neon signs and garbage.

On exhibit is a sheet of special stamps issued in honour of the Purim queen. They were unofficial and wouldn't get a letter anywhere; they were stuck on tickets to the Purim ball.

THE POSTERS in the '30s were huge, and the advertisements they bore were in the form of poems, by

Alexander Penn, for instance, and Alterman. Says Gabai: "People used to stand in the street and read them the way, these days, they read latest stock figures on video screens."

The *Adloyada* tradition was short-lived, cancelled when the Arab riots started in 1936. About 20 years later, Mayor Haim Levanon asked Halevy to renew the procession, but again it didn't last. "It was considered a security risk to gather so many people together," says Gabai. Since the '50s the *Adloyada* has been limited in size, and mainly for children. No more three days and three nights of municipally-managed celebration.

NOW THE municipality is content to participate in the reminiscence. In 1967, when Gabai felt his collection was getting too big for its rented room, he appealed to Mayor Yehoshua Rabinowitz and the man in charge of culture at the time, invited them to see his collection and asked them to set up a city museum for theatre.

They agreed, but then there were municipal elections: Shlomo Lahat's administration took over—and the idea was approved again. "It's probably the only thing the two city councils agreed on," says Gabai, who of course thinks it's to the credit of both of them.

Who comes to the museum? Actors interested in a particular play, visiting groups from schools and the army, says Gabai. But it's not an easy museum to digest. No narrated slide-shows jumping out at you.

It reminds me of one of the photos in the exhibit: a 1927 group portrait of the 10-woman choir that used to sing, behind stage, during the silent films shown at the Eden Cinema. The museum, too, needs a sound-track—Gabai's anecdotes and explanations. Or the smell of hay.



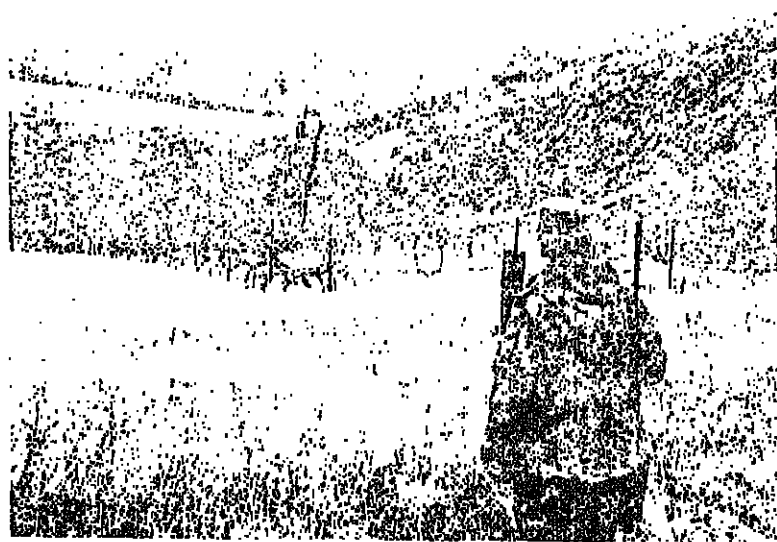
EVERY AUGUST, the West German market town of Futh-in-Wald, which is close to the border with Czechoslovakia, stages a festival called the *Drachentisch* — "Spear the Dragon." It has done so for more than five hundred years. Fifty thousand people attend this pageant, during which a fire-belching dragon parades through the streets before being slain by a knight on horseback. Today, the dragon itself is an ingeniously-disguised bulldozer with gas jets supplying the fire. But it represents, according to one local inhabitant, "the forces of evil from the East, which have always endangered this border."

With Russian and Czech troops only a few miles away, it is not difficult to see the meaning the spectators attach to this ritual. Yet with its overtones of the tale of St. George and the Dragon and its setting in strongly Catholic Bavaria, it not only symbolizes the struggle between western democracy and eastern communism but also recalls the historic battles between European Christendom and the pagan hordes.

In the summer of 1981, Anthony Bailey, desiring to fill "the vacuum of my own ignorance" about Germany of the Germans and fascinated by the iron curtain that splits Europe in two, travelled along the border from the Baltic Sea in the north to the Adriatic Sea in the south. His route took him through seven countries. As the dragon of festival suggests, he discovered that the border — *die Grenze*, the fence — was not as arbitrary as it seemed.

SUPERFICIALLY, the barricades and barbed wire, especially strong and well-fortified on the frontier between East and West Germany, create all kinds of anomalies. Villages are cut in two. Farms lose

## Don't fence me in



ALONG THE FOREST: An Iron Curtain Journey by Anthony Bailey. London, Faber and Faber, 332 pp. £4.95.

Ralph Amelan

some of their fields. Market towns find themselves deprived of their hinterland. Families are forcibly separated. On the East German side, only people the rulers trust may live close to the fence. In West Germany, many border settlements face a gradual dwindling of their population.

Yet, as the dragon ritual is the modern re-enactment of an age-old conflict, so the iron curtain reflects deeper historical divisions. The British, who proposed the western limits of the Soviet zone in Germany, deliberately followed old provincial borders in the hope of encouraging decentralizing forces and undoing Bismarck's handwork. Bailey notes how in marking out

the new border centuries-old border markers, complete with coats of arms, were discovered. One military police post stands on the site of an early monastery, from which missionaries were sent over the religious frontier to convert the pagan tribes to the East. Old names such as Schleswig-Holstein, Anhalt-Saxony, Mecklenburg and Thuringia come back to life.

GERMANS TODAY acknowledge these differences. Even within West Germany, Bavaria retains a distinct identity, with its own border patrol force. And one Bavarian *Bürgermeister* told the author, "It isn't just Germans being divided from Germans, it's Bavarians from Thuringians."

Despite the activities of a few optimists who encourage contact between East and West Germans, few believe Russia will permit a reunified Germany in the foreseeable future. Yet the urge for

unity is far from dead. Many people with whom the author spoke still talked of "the German nation."

Meanwhile, behind the iron curtain, Prussia has not died. East German soldiers mimic the military style of the Third Reich, down to the jackboots and the goosestep. While in East Berlin, the author had the temerity to try to cross a road without using the officially approved subway. He was hooted at, and a carload of police officers yelled and blew whistles. Not willing to extend his visit "to include... the local Stalag or Gulag for jaywalkers," he got the message.

West German attitudes to their brethren in the East are complicated by guilt at their greater prosperity and freedom of movement, on cross-border visits they try to downplay their comparative wealth. Many East Germans do not feel so burdened at the prospect of achieving riches and freedom, and some use great ingenuity to try to escape to the West. One recent

military crossing was made by balloon. Nonetheless the former editor of *Der Spiegel*, Günter Gaus, stated that there was a toughness and self-reliance about East Germans and a conscious attention to history and folklore that made them more truly German. This may well reflect the fact that the spartan and nationalistic virtues exemplified by Prussia have not lost their fascination for the rest of Germany.

ON HIS SOUTHWARD journey, Bailey found the border becoming less menacing: it was possible to speak in a friendly way to the Czech border guards. He made more frequent forays into Communist Europe. In Prague he found daily life warped by the struggle to survive in a Marxist state. It was summed up by the lady who said, "The worst thing about this regime is that

it brings out the cheat in people."

Hungary was far more relaxed and prosperous, having loosened itself from the constraints of the Communist centralized economy. Links between Austria and Hungary remain strong over 65 years after the breakup of the Hapsburg Empire. Poised between East and West, it has retained a distinct individual atmosphere.

On his travels, the author visited the old Jewish cemetery in Prague, the unimpressively described "slave-labour camp" at Mauthausen, Austria, where approximately 10,000 people perished, and the Rabbinical Institute in Budapest. He attended Shabbat eve service at the latter, but with its dozen students found it a melancholy reminder of what once was.

Bailey's last border crossing, from Yugoslavia to Italy, is a relatively simple task after the procedures, real tape and armed soldiers further north.

Throughout his journey he displays a powerful historical sense allied to a remarkable capacity for engaging the sympathies of peoples from all walks of life. Farmers, mayors, soldiers, academics, policemen and inn-keepers all talk freely with him and build a vivid and fascinating picture of life on the border.

Together with glowing descriptions of the countryside, the author has managed to convey the atmosphere of Central Europe in its political and human aspects in a way that rings true at every turn. He makes the reader share his own fascination with the places where two opposed philosophies are "a mere quick and sudden jump apart," where behind the barbed wire, the mines and the watchtowers, knight and dragon face each other in their grim, duly pageant.

## Boney restoration

NAPOLEON; Abel Gance's Classic Film, by Kevin Brownlow, New York, Knopf, 310 pp. \$14.95.

Richard Penniman

IN APRIL 1927, *Napoleon* in *par Abel Gance* had a triumphal premiere at the Paris Opéra. "The film was so far ahead of its time that it seemed set to become the most famous ever made and to sweep the markets of the world. But then something mysterious happened. The film disappeared."

Kevin Brownlow's book, *Napoleon, Abel Gance's Classic Film*, solves the mystery. Brownlow serves as the reader's guide through his 25-year personal crusade to restore *Napoleon* to its rightful place inside the pantheon of history-making motion pictures.

*Napoleon* is virtually a lexicon of the entire technical grammar of the silent screen. Its camera mobility was nothing short of miraculous in the late twenties. Director, Abel Gance introduced hand-held, portable cameras that removed the static quality from filming. For some scenes he had cameras swinging down on pendulums towards his actors to create a wave-like effect. For others, he suspended a camera from wires and attached another to a galloping horse.

"It is the synthesized expression of collective horror. An incredible crescendo of rapid cutting. The

soldiers open fire, an enormous gun fills the screen. A face in the extremes of terror, a jolt, a forehead covered with blood, the eyes turned upward. Then the lens itself becomes a bullet, rushing towards one victim, then another, until it enters their skulls. Finally, a paroxysm of all these visions; an incredible effect of panic."

Parts of the film were shot by a combination of three synchronized cameras and shown on a wide tri-plex screen, achieving the effect Gance titled Polyvision, which was the precursor of Cinemascope 30 years later. This triptych effect added breadth and sweep to the film's action highlights in which thousands of extras participated. Gance also shot some scenes in 3-D, but removed them from the final print, fearing they might distract audiences from the film's content.

Abel Gance was a cinematic visionary tilting at the windmills of the motion picture business; in the last analysis a business like any other, with no room for men who didn't understand the simple laws of supply and demand.

As it is today, movie money in the twenties was to be made in America, so the French company that owned Gance's *Napoleon*, sold its rights over the film to Metro-Goldwyn-Mayer for a share of distribution profits. At that time, MGM was run by Louis B. Mayer, Irving Thalberg and Harry Rapf. Rapf was the man responsible for

film, *Greed*, from 10 glorious hours to a manageable, packageable two. When the 17 reels of *Napoleon* landed on Rapf's Culver City desk, he gave no thought to quality, only quantity, and took appropriate action. "It was an act of astonishing arrogance. Shots from one sequence were put in another, titles were cut out or rewritten, scenes of technical bravura were mutilated or removed, and the picture was transformed from a *chef-d'oeuvre* into a masterpiece of ineptitude."

THANKS TO the untiring efforts of Kevin Brownlow, the original five hour and 13-minute version of *Napoleon* was pieced together (much of it by Brownlow himself) and shown in January 1981 at New York's Radio City Music Hall.

"It proved to be the top box-office picture in New York, and on the strength of that single weekend, Number 11 in *Variety's* top grossing pictures in the whole country. The press coverage was phenomenal. *The New York Times* devoted an editorial to it, an honour they had apparently never accorded a film before. Vincent Canby, Richard Schickel and Jack Kroll gave it raves. CBS nationwide news devoted 11 minutes to the event."

Forty-four years after it should have happened, Abel Gance and his finest creation were deservedly lionized. Kevin Brownlow's book has a happy ending, but without having seen the film itself, I can't share the joy along with the sense of justice being done. Since the chances of seeing *Napoleon* are all but nil, I'm afraid this book raises expectations that have little chance of being fulfilled.

## Gullible's travails

Sheldon Teitelbaum

NOSTRADAMUS has always been a tough act to follow. Whatever they may tell you at the Uri Geller Institute for Advanced Spoon-Bending, nothing beats prediction. Still, it's a good thing he died when and where he did some 400 years ago. I mean, Cohen-Orad would have had apoplexy had this high-born French Jew (or so he is rumoured to have been) spoken out of turn about impending bank measures and future election results. Army intelligence, however, would probably have loved the guy. They might have had a little trouble with his verse, but he would have made colonel in no time.

THE WONDERFUL thing about Michel de Nostredame was that he shot from the hip. When he predicted, there was no dillydallying, no couching his terms in generalities to confuse the future masses. Of course, to understand his couplets, which he called *Centuries*, you have to speak French. No problem. With a little help from Jean Charles de Fontbrune's *Nostradamus: Countdown to Apocalypse* (Hutchinson, 453 pp. £9.95), you too can enjoy an edge over cabinet ministers and coalition cronies in knowing when to sell and how much to buy.

On page 254 of this masterly tome, we have a case in point. The following *Century* depicts, with un-

canny accuracy, the return of the Jews to Palestine, the 1948 War of Independence, Golda and the rise of Zionism, and last, but not least, Golda's resignation. We shall peruse this couplet first in the French, and then in the author's translation:

*La Synagogue stérile sans fruit  
Sera reçue entre les infidèles.  
De Babylonia fille du pourault,  
Misère et tristesse, lui tranchera les uiles.  
Sterile Zionism, with no fruit,  
Will be received among the Arabs.  
Come from New York (Babylon)  
the woman  
(leader) of the pursued ones  
(Golda Meir)  
Will lose power through ill-luck  
and sadness*

This, quite obviously, is the pure uncut stuff. I suspect that, had Ben-Gurion read Nostradamus, he would have given up Buddhism. And there's more. Yet what's the good, you may ask, of reading predictions about events that have become history. But with help from de Fontbrune, you can always be in the right place at the right time, avoid thermo-nuclear attack and pick the winning horse in every race. Interested? Then write to me care of this paper, and I'll sell you my copy.

YISRAEL GUTMAN'S *The Jews of Warsaw* takes us more than its title may indicate. For it documents Polish indifference to the Jews of pre-World War II Poland, and Polish disregard for those immured in the Warsaw Ghetto.

Steinberg begins his study of Polish-Jewish relations with a brief reference to the Kingdom of Mazovia and its incorporation into the Kingdom of Poland in 1527. The city of Warsaw was granted the *przywilej de non tolerandis iudeis*, whereby Jews were not permitted to settle in the city itself, but had to restrict their residential area to the suburbs of Praga. Gutman provides information about other discriminatory practices but observes that in 1860, Jews were finally allowed to live within the city proper. In fact, Polish-Jewish relations were such that approximately 60,000 Jews emigrated from Poland yearly in the period from 1921 to 1931.

When one keeps in mind the general attitude of the Poles towards Polish Jews, it's easier to understand why there was little or no Polish resistance to the establishment of the Warsaw Ghetto. The focal point for opposition to establishment of the Ghetto's boundaries was Polish opposition to the inclusion of certain residential districts in the Ghetto. Gutman provides also a map of the intended boundaries of the Ghetto at different periods.

The establishment of the Ghetto was a prime concern of the Germans. Shortly after receiving his post, Governor-General Hans Frank observed: "...under the just regime every man will be able to earn his living by his labours. But there is no place for agitators, profiteers, or Jewish parasitism in the area that has been placed under German Sovereignty." The comparison of Jews to bacteria was acceptable to many Poles, especially those who observed their business competitors disappear virtually overnight. Since the Germans were pursuing a policy that no Polish organization opposed, within a short time 450,000 Jews were confined in an area the size of a small town.

ADAM CZERNIAKOV, the head of the *Judenrat*, was then moving Jews into the Ghetto. These unlucky individuals were eventually denied the right to take many of their personal belongings with them, and lost their businesses outside the Ghetto walls. By order of the Germans, an Aryan trustee was appointed for many of these businesses. The local Polish-Catholic population was informed that the Ghetto was necessary because Jews transmitted diseases which had to be contained. This was the principal German justification for guaranteeing the Jewish population of Warsaw.

Gutman has a detailed discussion of forced labour and of the Ghetto "shops." Following the German invasion of Russia, the Reich found it needed more manpower for its factories. The Poles were *internmenten* but considered physically acceptable for work in German factories within the Reich proper. According to Gutman, there were approximately a million Poles in Germany at one period.

At the same time, the SS and the *Wehrmacht* had conflicting notions of how to deal with the Jews. For the SS thought the Jews should be disposed of after a short period of use; the *Wehrmacht* thought Jewish labour should be employed in the factories.

A large part of this excellent book

## Poland indicted



THE JEWS OF WARSAW, 1939-1943: Ghetto Underground, Revolt by Yisrael Gutman. Brighton, Sussex, The Harvester Press Limited, 487 pp. £22.50.

Arthur K. Steinberg

describes the conflict about how the Jews were to be used in the Warsaw Ghetto, and other ghettos under German control. In fact, in the Warsaw Ghetto, many shops existed as branches of the SS and the *Wehrmacht* for manufacture of items needed for the war effort. Those employed in these "factories," because of their importance to the Germans, were not exposed to the *Aktionen*, for a time anyway.

There were several thousand converts to Christianity who were classified as Jews according to Nazi racial laws. Many of them had been fully assimilated into Polish society. Yet, "as Jews," they found themselves confined to the Ghetto, and subject to German legislation and to its implementation by Poles. The Germans did not yield to constant appeals by Polish-Roman Catholic sources to release these people. These converts were the only individuals who received any degree of support from certain elements of the local Catholic hierarchy.

DURING the early Ghetto period, the authorities encouraged the Jews to feel that, if they adhered to German regulations, no one would be physically harmed. The Self-Help Associations were allowed to feed as many people as possible. Life continued. The majority of Jews placed their hope in the German promise of resettlement, although many Jews died of starvation and exposure to the elements. Comparatively few Jews disappeared or were hauled off the streets by the Germans. Some tried to escape and live on the Aryan side of the wall. Others were executed because, through smuggling food into the Ghetto, they violated the *cordon sanitaire* imposed by the Germans.

Other statements made shortly before the first mass deportation illustrated youth movement attitudes more than the views of the majority of the population. The youth movements felt they had to keep in training for what was inevitable, with or without the assistance of the Ghetto masses.

DESPITE Ghetto hopes that the German invasion of Russia would usher in better times for Jews under

German control, the Germans began dispersing the Ghetto population in 1942. They chose July 22 (the ninth of Av, that is, the day of fasting when Jews remember the destruction of the First and Second Temples) to begin the initial mass deportation. Approximately 250,000 Jews were deported over a period of seven weeks.

It was with dismay that the Jews observed Germans, Poles, Lithuanians and Latvians enter the Ghetto. Rumours had been rife of deportation. There had been promises of immunity but the Germans chose to ignore them, and began to remove Jews for "resettlement." Only some of the workers needed for the German-owned "shops" were granted a temporary respite. More than half the total Ghetto population was included in the first mass deportation. In fact, the final solution envisaged for the Ghetto would have preserved only 10% of its population, who would have laboured for the state.

Gutman includes in his study an account of Janusz Korczak, also known as Dr. Henryk Goldszmidt, who managed an orphanage in the Ghetto. The Germans, especially anxious to dispose of young children and older persons (those groups who were of no further use to the Reich as labourers), closed the orphanage, and sent off the children to Treblinka II. There were rumours that Treblinka was a death camp. Korczak, who wanted to shield his charges, escorted them on their one-way train trip.

As news reached the Ghetto of Treblinka and the elimination of various ghettos previously established by the Germans, a core of resistance began to form. It was small and not well organized. Only when the Germans suspended the first deportation did the majority of the remaining Jews realize that their hopes of Russian parachutists, Polish military intervention, and American-British bombing, were illusory. Another deportation followed, and attitudes among the survivors rapidly changed. The Jews began to think for themselves rather than allow the Germans to think for them.

Young Jewish people established fighting units. Gutman devotes several chapters to detailed analyses of these and similar groups, and to their views. They responded to the Germans with a resolution unknown since the final Jewish resistance to the Romans.

WHEN THE Germans reentered the Ghetto in April, 1943, they were faced with a situation for which Jurgen Stroop, their commander, was ill-prepared. The elimination of the Ghetto was to have taken three days. It took many months, thanks to the young people of the various Jewish fighting units. They were pitifully small, and lacked weapons, but they gave the Germans a good account of themselves.

The Polish government in exile, which refused to provide any tangible assistance to the Jews, admitted that it was shocked at the resistance of the Ghetto fighters. Doctor Guan provides a quotation which illustrates dismay, surprise and the endemic Polish anti-Semitism: "The last time the Jews fought was 1800 years ago. Who knows whether the Jews will not emerge from the fire purified; if the wandering, parasitical, dangerous Jews will not return to being a normal people..."

Although they would refer occasionally to the bravery of the Jewish fighters, the Poles still refused to provide tangible help for

them. During the *Aktionen*, the Polish leadership did not even refer to the Ghetto deportations, and to the uprising, until they were virtually concluded. The Free Polish radio station, *Swi*, in London, received information about the Ghetto and its situation, yet it transmitted few or no bulletins about the situation of the Jews in the Ghetto. However, the Poles did insinuate that the Jews hadn't fought at all. Rather, Russian Communists had been parachuted into the area, and/or it was the Poles themselves who had penetrated the Ghetto. They, and not the Jews, did the real fighting, and led the revolt against the Germans.

GUTMAN is an excellent source for anyone interested in the daily life of the inhabitants of the Warsaw Ghetto, in the uprising and in Jewish-Polish relations during this period. His bibliography lists Ghetto press sources, Polish newspapers and books, and German sources. He combined the many facets of daily life in the Ghetto in one detailed, but highly readable study. He includes discussions of the economic calculations of the Germans in connection with the Ghetto, of Polish duplicity in allowing so many Jews to be slaughtered, and of the lack of material assistance provided by the Poles in resisting the common enemy.

This work does more than portray the life of the Jews of Warsaw prior to, and during the period of, the Warsaw Ghetto. It is an indictment of the Polish people for their behaviour towards the Jews confined to the Ghetto. The indictment is persuasion because Yisrael Gutman himself was confined to the Ghetto and took part in the uprising. He writes with first-hand knowledge.

## Scholarly

JERUSALEM STUDIES IN ARABIC AND ISLAM, VOLUME III, 1981-1982, Jerusalem, Magnes Press (for the Institute of Asian and African Studies, the Hebrew University), 247 pp. No price stated.

David Wasserstein

THIS NEW volume of *JSAI* maintains the high standards of content and of production set by its predecessors. It provides texts by al-Suyuti (edited by A. Arzai) and Ubaydullah ibn al-Hurr al-Ju'fi (edited by G. Kanazi), and also some war poems of the Beduin of the Negev (C. Bailey); history is represented by a study of the policy of the Fatimids towards Damascus during the third quarter of the tenth century C.E. (Y. Lev); literature by a study of the theme of magic temples and cities in the Middle Ages and the Renaissance (M. Idel); philology and linguistics by evidence from Hebrew sources for a lost Arabic recension of a work by Aristotle (A. Ravitzky), a consideration of *la-in* clauses in early literary Arabic (N. Kinberg) and an examination of some features of Proto-Neo-Arabic and early Neo-Arabic differing from Classical Arabic (J. Blau).

The volume also contains short notes, reviews and a list of (very minor) corrigenda to the previous volume. The next in the series is announced as including papers delivered at the 1980 colloquium, on the topic "From Jahiliyya to Islam"; it is eagerly awaited.

هكذا من النضال



NEVER DOES the generation gap yawn so wide as when it comes to pets. I mean, we all know we should let our kids keep animals. It's good for them. It nourishes their protective instincts, develops their sense of responsibility, enhances their respect for life, and so on. So we lump it. But like it?

Silkworms for instance. A greyish, creepy swarm your eight-year-old maintains so fondly on mulberry leaves? Or the filthy mongrel your daughter brings home: "Isn't he cute, Mummy?" Once, I swear, I even heard an unforgettable girl of three coo sweetly: "Boa! Boa! Come here, boa! Come to Ruth!" — but then her father was an ophiologist.

All this is by way of introduction to an introduction which presents the subject from the child's point of view. It is *Lelelef Gav Shel Tzav* by Lea Nao (To Stroke a Tortoise's Back, Tel Aviv, Am Oved, illustrated by Yonathan Gerstein, unpaged). A tortoise is what a child is reduced to when all other animals have been vetoed on grounds of messiness, noisiness, destructiveness, or plain expense.

After meeting Omer and his rabbit in the first story, we make the acquaintance of Noa, who keeps acquiring new dogs and losing them again. Noa is a wily lass. Whenever she brings home a new-found puppy, she will do anything to get her mother to feed him ("Please, Mummy, just this once! Look how hungry he is!"). She knows that Mummy is constitutionally incapable of throwing out any creature that's eaten her food and asked for more. Why Noa then proceeds to lose her dogs is what the story is mainly about.

Omer and Noa also adopt Tzipora, a baby turtle-dove they snatch from the very jaws of the cat. This story features also a delightful vet, and has an amusing account of the children's efforts to teach Tzipora to fly. The tortoises come in the last and weakest story. For 7-9.

ONE HOUR in the life of Dudi, his

## Children's books



Miriam Arad

baby brother, and their mother rushing through a shower and a hairdo in preparation for going out, makes up *Yimmi La Ra'ev* by Barbara Williams (Jeremy Isn't Hungry, Tel Aviv, Am Oved, illustrated by Martha Alexander, translated from the English by Avraham Yavin, unpaged). The story is all dialogue, some of which goes as follows:

What kind of babyfood does Yirmi like?

Give him meat-broth. He likes that.

All right, Mummy?

Yes, Dudi.

How can you tell which of them is meat-broth?

It says "meat-broth" on the label.

All right, Mummy?

Yes, Dudi?

But I can't read.

Oh dear, I forgot. Meat-broth is the brown icky-looking jar.

There isn't any brown jar. Maybe it's the orange icky-looking one?

The orange? Ah, you mean the carrots. Yes, he likes carrots.

Sometimes.

Not today he doesn't (picture of a furious Yirmi spitting carrots).

True to life as this story is, its villain is Yirmi, who, like any baby with a mother in a tearing hurry, is on his cussedest behaviour.

Children of 4-7 with a Yirmi of their own at home, and parents, will love

this. The pictures bring the situation to life and tell a good deal of the story as well.

EVER SINCE Agnon's death in 1970, his daughter Emuna has been bringing out his unpublished works and correspondence. The latest is a rhymed children's ABC written in 1918: *Sefer Haotiyot* (The Book of Letters, Tel Aviv, Schocken, illustrated by Yoni Ben-Shalom, 47 pp.). The scholars, who invariably dig deep into any new Agnon for hidden meanings, allusions and connotations (as Agnon himself once observed about one of them: "He understands me too well."), will no doubt have a field day with the new book. Today's children, on the other hand, whose language is, I suspect, poorer than that of children early in the century, will find it tough going.

Nearly all the poems have biblical heroes: Moses, Solomon, Balaam, Noah and, most popular of all, Joseph. The general tone is light and humorous. The letter *ghimel*, for instance, is the *gamel* (camel) ambulating slowly Ark-wards, stopping to give an even slower locust, grasshopper and fledgling (who all have a *ghimel* in them too) a ride on his hump. In another poem, the wolf and the lamb, rather than dwell together at the millennium, will go to the same *heder* and study the *Tora* under one rabbi, while the rest of Isaiah's beasts will attend kindergarten.

The full-page pictures are bright and attractive, and though your six-year-old may not understand the text — well, personally, I'd simply like the idea of owning an Agnon ABC, to have and to hold.

## Criminal

Benny Morris

HELEN INNESS' latest, *Cloak of Darkness* (Fawcett, \$1.95) is no more and no less than the lady's fans and detractors have come to expect of her over the years. I'm not among the former. The book is packed to the brim with clichés, irrelevancies, unlikely coincidences, discrepancies and downright nonsense.

Take a typical passage, on Page 2: "He glanced at the clock, looked at Nina's photograph smiling at him across the small room. 'Tonight,' he told her, 'I'll even be home for dinner.'"

"And then the telephone rang, the green one, his own private line to the outside world without benefit of the switchboard downstairs. Serious business, he thought with a frown as he picked up the receiver."

Serious business indeed.

The plot is as uninteresting and unconvincing as Bob Renwick, a counter-terrorist executive, is marked for the kill as he stalks an international arms company which arms and trains terrorists. My sympathies were all with Renwick's prey.

WE'D EXPECT The SAS by Philip Warner (Sphere, £1.95) to be a rather exciting piece of work — certainly, the Special Air Service and its sister Special Boat Service (SBS) are Britain's most riveting military units.

But Warner fills his book with amateur psychology and World War II exploits, which have been written up elsewhere. He gives us precious little new about the post-WWII SAS, which is what most readers will be after.

And Warner just has too many passages like "However, even though brave, tough, modest and self-sacrificing, the SAS man may well not be popular." □

THE OPPOSITE is true for the heroes of a two-volume *Shippurel Hatanach Liladim* by Avraham Minkowitz and Baruch Avivi (Biblical Stories for Children, Tel Aviv, Yavneh, 95 + 93 pp.). Made in America, they all look like gorgeous, dark-haired Robert Redford and luscious *shikas*, whereas the Israelites in the Sinai crowd scenes resemble Hollywood extras dressed up as Arabs. The only blond characters around are the angels prettily tripping up and down Jacob's ladder.

The text, spanning *Genesis* to *Moses' death*, is an abbreviated version of the Scriptures, with the emphasis on the exciting narrative passages. The addition of brief legendary items from the Aggadah is a fine idea, well executed. As said, it's a good read, but, with those big kitschy pictures, an education in art it isn't. □

## A look back at Argov



(Above) Michael Argov: oil painting (Sara Levi Gallery). (Below) Salvador Dali: graphic print (Carlyle Gallery).

SHORTLY BEFORE his death in 1982, Michael Argov was intensely involved in the design and production of geometric multiples and environmental paintings, reliefs and sculptures. This calculated industrialization of the Israeli artist's work developed slowly but consistently, from his distinctive controlled painterly abstraction.

It is often difficult to assess an entire career from the one-man shows we see during an artist's lifetime. So most of us are satisfied with the acclaimed highlights, leaving large gaps untapped and unappreciated.

Twelve figurative portraits, painted by Argov in Paris between 1949 and 1959, display his artistic prowess, a compositional link to his late geometric works, and his love of the French schools, especially the colour connections. The pictures of clothed models, a nude couple and seated children form an exceptional vest-pocket retrospective, neatly packaged as a "subject-time" theme; the gathering of a limited number of "forgotten" canvases painted during a contracted period of time allows the spectator to fill in bits from another side of a familiar coin.

These canvases are replete with delicately balanced colour schemes that emphasize layers of transparent glazes and carefully applied hues paralleled by ordered, harmoniously conceived compositions.

Argov's use of room props and furniture is masterful. On one hand, he constructs grids to frame subjects, on the other stabilizing the dynamics of clashing elements. This architectural mask supports lyrical contour lines that illustrate the facial portraits and the figurative poses.

One can complain about Argov's tilt towards illustrative, near-romantic story-telling. But his total conception of the figure in a shallow space edged by matter, not atmosphere, is compelling, an expression of the coordinated ideas of Cézanne, Bonnard and Modigliani. That is certainly reputable company to keep. (Sara Levi Gallery, 10 Pineles, Tel Aviv. Till April 22.)

and object to create countless visual anecdotes. (The University Gallery, Tel Aviv University, Mexico Building, Ramat Aviv.)

Gil Goldfine

the Tel Aviv Artists' House exhibit — mostly abstractionists using colour and application of pigment in a classic, post-world War II

fashion of mannered expressionism, score fair to good on technical proficiency and poor on subjective content.

Alexander Bogen's ochre-and-orange barren landscape, influenced by an Egyptian sojourn, is indicative of the flattened,



simplified, vertical-horizontal compositional matrix he has honed to a sharp edge during the last 15 years. He often captures the essence of land, water or plain atmosphere with his ideal that less can describe more.

Yossi Gatnyo uses colour as Kirchner used it more than 60 years ago in Berlin. Lively, organic and succulent the yellows, mauves, reds and greens are aggressively applied in pure ala prima brushing; as expressionist as one would want to be in 1944; without actually copying the masters.

Nata Kaplan's action paintings, with the land much evident under the swirling handling of colour, oscillate between Monet and DeKooning, depending on the actual subject and the detailing it requires. On the opposite wall, Stefa Reiss clarifies horizontal cityscapes by counterpointing shape, line and colour in a delicate cadence, a rolling rhythm that both separates and reconciles two evenly-painted pastel fields.

Vesgny Brookman scrapes thin tones onto large canvases in an industrial manner, that reflects an orphic design in an ultra-mechanical, almost technological, manner.

Ya'acov Zim's monochromatic exercises appear like lesser Topleys, while Zahava Lehman and Aviva Dimerman show ordinary paintings that lack spark of originality or individual style. (Artists House, 9 Alharizi, Tel Aviv. Till April 15.)

WITH LARGE, tar-black smudges infested with trails of warm grey, yellow and cadmium red, Smadar Cohen attempts to make us accept her moribund canvases as "expressionist" or "new wave" paintings. There is little here to turn one's head or challenge one's thoughts. The furious attack on the picture plane is more an expression of social status and camp-following than it is a picture of developing artistic investigation. (Ahad Haam Gallery, 90 Ahad Haam, Tel Aviv. Till April 4.)

GALLERY SHOWS in Tel Aviv "Dali-a Quarter Century" features works on paper by the famous Spanish surrealist Salvador Dali. Most of the prints are mixed media, including collage, lithography and the intaglio processes and were created between the 1940's and the 1970's. (Carlyle Gallery, 97 Ahad Haam, Tel Aviv. Till April 30.)

Recent photographs by Zippy Levy, (White Gallery, 4 Habimah Sq., Tel Aviv. Till April 8.)

New works by artists attending the Uncle Bob Leslie Paper Mill at Beersheba's Visual Art Centre, are inventive, imaginative and often quite entertaining. (American Cultural Center, 71 Hayarkon St., Tel Aviv. Till March 30.)

Recent collage prints featuring experiments in texture, by Gwen Glakin (Nora Gallery, 9 Maimon, Jerusalem), Opening March 31st at 11.00 a.m.)

Ivan Schwabel painted intaglio prints created with the same force and unique energy as his large paintings. (Jerusalem Print Workshop, Shiftei Yisrael, 38, Jerusalem.)

"Images without Boundaries," a three person show features paintings by Linda Brooks, Leslie Klein and Arona Reiser. (Artists House, 12 Shmuel Hanagid St., Jerusalem. Till April 4.) □

Israel Museum, Jerusalem

### Themes in Jewish Ethnography

Lecture series presented by Professor Barbara Kirshenblatt-Gimblett (in English)

Wed., April 4  
What is Jewish Ethnography? Collecting from the Past for the Future

Wed., April 11  
On Collecting and Collections of Jewish Ethnography in Poland, Hungary and Czechoslovakia.

Wed., April 18  
The Story of the Torah Binder — An Example of Ashkenazi Folk Art

Wed., April 25  
Jewish Folklore in New York City — A Study in Urban Folklore

Barbara Kirshenblatt-Gimblett is currently Professor of Performance Studies at New York University where she also chairs the Department. She has travelled and written widely, exploring folk drama and art, story-telling, proverbs and ethnicity.

By courtesy of: David and Irene Sela. Series of 4 lectures, IS 500; members and students: IS 300. One lecture, IS 200; members and students: IS 150.

## THE HEBREW UNIVERSITY OF JERUSALEM

Institute of Languages, Literature and Arts  
The Department of Egyptology

### SYMPOSIUM: EGYPTOLOGY AND THE BIBLE

April 4-8, 1984

Wednesday, April 4	15.45-16.30 Prof. P. Varnus	16.30-17.15 Mr. L. Depuydt
09.00-09.45 Prof. H.J. Polotsky		
09.45-10.30 Prof. J. Vergote		
11.00-11.45 Prof. M. G&g		
11.45-12.30 Prof. S.I. Groll		
12.30-13.15 Dr. A. Kamplinski		
Chairman, Dr. E. Feucht		
15.00-15.45 Mrs. A. Wilkinson		
15.45-16.30 Mr. Hierokaz Oyakawa		
16.30-17.15 Miss D. Sweeney		
Thursday, April 5		
09.00-09.45 Prof. S. Herrman		
09.45-10.30 Dr. I. Shlirun-Grumach		
11.00-11.45 Mr. A. Ofel		
11.45-12.30 Prof. J. Quasebeur		
12.30-13.15 Dr. E. Feucht		
15.00-15.45 Dr. R. Ventura		

The lectures will take place in the conference room of the Humanities Faculty (room 5411), opposite the Dean of Humanities' office, on Mount Scopus. Each paper will last from 20 to 30 minutes, followed by 15 minutes' discussion.

### COME FIND YOUR DRINK AT SUPER DRINK

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Research Center for Slavic Languages and Literatures  
Research Center for Jewish Languages

cordially invite the public to the International Symposium on

### Contacts between Slavic and Jewish Languages

to be held at the Senate Hall, Givat Ram Campus, April 2-5, from 9.00 a.m. to 6 p.m.  
Opening of the Symposium: April 1, 7.30 p.m. Van Leer Institute, Jabotinsky 43, Jerusalem.

### MICHLELET BRURIA

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For more information call: 02-635312, 02-621167, 9 a.m.-3 p.m.

Rabbi Chaim Brovender, Dean.



## WHAT'S ON

Notices in this feature are charged at IS590 per line including VAT, insertion every day of the month costs IS11,640 including VAT.

**Jerusalem**  
**CONDUCTED TOURS:**  
 Tourists and visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 9-12, bus, No. 14, 24 or 5, Kiryat Moshe. Tel. 523291.  
**HADASSAH** — Guided tour of all installations — Hourly tours at Kiryat Hadassah and Hadassah Mt. Scopus. — Information, reservations: 02-416333, 02-446271.  
 Hebrew University:  
 1. Tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Buses 9 and 28.  
 2. Mount Scopus tours 11 a.m. from the Brumman Reception Centre, Sherman Building. Buses 9 and 28 to last stop. Further details: Tel. 02-882819.  
**AMERICAN MIZRAHI WOMEN.** Free Morning Tours — 9 Aikalat Street, Jerusalem. Tel. 02-699222.

Emanah-World Rel. Zionist Women, 26 Ben Maimon. To visit our projects call 02-462468, 630620, 815261, 637208; 03-708440; 03-75968.

**Tel Aviv**  
**CONDUCTED TOURS**  
 American Mizrahi Women. Free Morning Tours — Tel Aviv, Tel. 220187, 243106.  
**WIZO:** To visit our projects call Tel Aviv, 232939; Jerusalem, 226060; Haifa, 89537.  
**PIONEER WOMEN** — NA'AMAT. Morning tours. Call for reservations: Tel Aviv, 256096.

**Haifa**  
 What's On in Haifa, dial 04-640840.

**Other Centres**  
**VISIT THE WEIZMANN HOUSE, Rehovot.** The Weizmann House is open Sunday-Thursday, 10 a.m.-3.30 p.m.; closed on Friday, Saturday and holidays. For group tours please book in advance by calling: 054-83230 or 83328, 699222.

**THIS WEEK AT THE TEL AVIV MUSEUM**  
**NEW EXHIBITION**  
**Dr. ERICH SALOMON: FROM A PHOTOGRAPHER'S LIFE**  
 A comprehensive exhibition of photographs by the pioneer of visual reporting, which portrays the events and major personalities involved in the diplomatic efforts between the two World Wars.  
**EXHIBITIONS**  
**COSMIC IMAGES IN THE ART OF THE 20TH CENTURY COLLECTIONS**  
**CLASSICAL PAINTING IN THE 17TH AND 18TH CENTURIES; IMPRESSIONISM AND POST-IMPRESSIONISM: TWENTIETH CENTURY ART, ISRAELI ART.**  
**MUSIC** **ISRAEL DISCOUNT BANK:**  
**THE PHILHARMONIC CHOIR, TEL AVIV,** conductor: Michael Shani. Programme: A capella works by Di Lasso, Schöen, Rossini, Mendelssohn, Brahms, Tchaikovsky and others. Saturday, 31.3.84 at 8.30 p.m.  
**THE JERUSALEM SYMPHONY ORCHESTRA** — "EXPLORATION" — Portraits of composers of our time. Conductor: David Robertson. Soloists: Yvonne Loriod, piano; Gidon Yaron, soprano. In cooperation with the French Embassy Thursday, 5.4. at 8.30 p.m.

**CINEMA**  
**MUDDY RIVER** (Japan, 1981, black and white, 105 min., Japanese, with Hebrew and English subtitles). Daily at 4.30, 7.15, 9.30 p.m. Saturday at 7.15, 9.30 p.m.  
**HELENA RUBINSTEIN PAVILION**  
 6 Tzarfat St., Tel Aviv. Tel. 287198; 298750.  
 Visiting hours: Sun.-Thurs. 9 a.m.-1 p.m.; 5-9 p.m. Sat. 10 a.m.-2 p.m. Friday closed.

**NEW EXHIBITION**  
**A PEAR AND AN APPLE — AN EXHIBITION ON STILL-LIFE**  
 A didactic exhibition which includes a wide range of traditional as well as new interpretations of the subject of still-life.

**THE HARVARD-RADCLIFFE CLUB OF ISRAEL**  
 Invites all alumni/ae and their spouses to a meeting, Wednesday, April 4, 1984 at 8 p.m.  
 Speaker — Moshe Sadeh.  
 Professor of Architecture and Urban Design, Harvard University  
 Topic: "Approaches to Modern Design and Contemporary Architecture"  
 Location: Hebrew Union College, 13 King David St. Jerusalem.  
 R.S.V.P. 02-882624, daytime; 02-810188, evenings (not Shabbat)

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 Beef cuts, turkey, chicken, duck, goose, bones, pickled tongue and brisket, corned beef, pastrami, salami, frankfurters, hamburgers, kishke, macon, boerewors, biltong (licensed by Wachenheimer's of Johannesburg).  
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## ART GUIDE

Notices in this feature are charged at IS590 per line including VAT, insertion every Friday costs IS1,775 including VAT.

**Jerusalem**  
**MUSEUMS**  
**Opening Exhibition (1.4): News in Antiquities.** Continuing Exhibitions: Master Drawings from Uffizi Gallery; Ryman Meros; "Happy Moment" (Opera); paintings: Small Scale Modern Sculpture; Heron, 45 Years of Design; David Schneider, Posters and Advertisements; Tom Seidmann-Freud, Illustrations of Children's Books; Scripts, Home Theatre Sets and Greeting Cards; Permanent Collection of Judaica, Art, Archaeology and Contemporary Israeli Art. Special Exhibitions: Works by Winners of 1984 Museum Prizes. Rockefeller Museum: Kadesh Burna, Judean Kingdom Fortresses; News in Antiquities, Finds from Phoenician Tomb, 10th to 7th cent. B.C.E.; How to Study the Past (for children). Poley Centre, next to Rockefeller Museum. Closed Saturdays.  
**Old Yishuv Court Museum.** The life of the Jewish community in the Old City, mid-19th century-World War II, 6 Reh. Or Haim, Jewish. Quarter Old City, Sun.-Thurs., 9 a.m.-4 p.m.  
**Sir Isaac and Lady Edith Wolfson Museum at Haleb Shomru:** Permanent Exhibition of Judaica. Diorama Room: History of Jewish People. Special Parim Exhibit. Sun.-Thurs., 9 a.m.-1 p.m.; Fri., 9 a.m.-12 noon. Tel. 247112.  
**Galleries**  
 Galerie Vison Nouvelle, Khutrat Hnyotzer, Y.S. Hamache. Original prints by international artists. Tel. 02-819864, 280031.  
**Tel Aviv**  
 Tel Aviv Museum. New Exhibition: Dr. Erich Salomon. From a Photographer's Life. Continuing Exhibitions: Cosmic Images in the Art of the 20th Century; Classical Painting, 17th and 18th centuries; Impressionism and Post-Impressionism; Twentieth Century Art; Israeli Art. Helena Rubinstein Pavilion. Exhibition: A Pear and an Apple, exhibition on still-life. Visiting Hours: Sun.-Thurs., 10-10; Sat. 10-2; 7-10. Fri. closed. Helena Rubinstein Pavilion: Sun.-Thurs., 9-1; 5-9; Sat. 10-2. Fri. closed.

**The exhibition of the artist STEFFA REIS**  
 "Open Studio" at 228 Ben Yehuda, Tel Aviv (3rd floor). Tel. 03-443398, will continue until Sat., April 7, incl. Open Sun. — Fri., incl. 5.00-8.30 p.m. Sat. 11.00 a.m.-1.00 p.m.; 6.00-8.30 p.m.  
 The studio is also open to visitors (by appointment) every year, from Oct. 15 to June 15

**ATTENTION! CITIZENS OF ISRAEL! ATTENTION!**  
 Mr. Alex Shor (founder of the "Casbah") has opened a new restaurant  
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THE COLD WAR is on again, and the victor may be the advertising agencies. Our two local refrigerator manufacturers, Amcor and Tadiran, and some of the importers are battling for the pre-summer market.

I am tempted to dub their efforts "star wars," because Tadiran has just launched a new line called "Galaxy" and because refrigerators, like hotels, are graded by the star system. A four-star fridge has a freezer compartment with a minus-18°C temperature and a quick-freezing capacity. A three-star is the same without the quick-freeze.

Perhaps the best news is that imports, which were going strong a year ago, may be left out in the cold this season. Thanks to the sharp devaluation of the shekel vis-a-vis the dollar last fall, local fridges are today nearly 40 per cent cheaper than comparable foreign models, and actually cost less in dollar terms than they did a year ago. A popular-sized no-frost refrigerator averages \$1,700 imported and \$1,100 locally-made, or about \$250,000, as against \$160,000. Import sales were estimated at nearly a third of the market here before the big October devaluation. Now a consumer would be hard-pressed to find a reason for spending so much more for an imported brand.

Hot off the presses is a Consumer Protection Authority (Histadrut) booklet on how to choose a refrigerator. It is in Hebrew, but an English translation is on the way. The guide gives general information about cooling functions and energy consumption, and tells you what to look for. On a separate sheet is a current market survey of popular-sized models of the major brands, local and imported, with prices for the month of March. The new Tadiran "Galaxy" is not included, however.

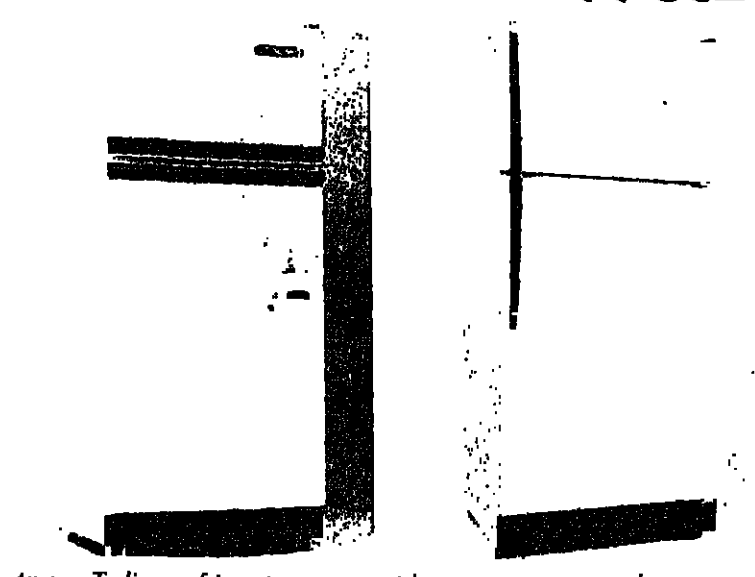
Unfortunately, the survey is not based on comparative laboratory tests, such as one gets abroad in the British *Which* or American *Consumer Reports*. Only very rarely can any Israeli consumer body afford to commission lab tests, and there is no up-to-date one on fridges.

ONE OF THE first things to decide when buying a refrigerator is whether to get a standard "automatic" or a "frost-free." In a standard automatic, the cooling section defrosts itself, but the freezer compartment must be defrosted manually, once every few months. In a frost-free model, the freezer never needs defrosting. Another difference is that it has "dry" air circulating throughout both sections. This means that dishes and bottles don't get covered with moisture, and hence they are pleasanter to handle. Refrigeration experts quoted in the Authority's guide say that the dry air is not as good for keeping fresh fruits and vegetables as the moist air of a regular fridge, but most people I know who have frost-free models have not found this a problem. Virtually all imported fridges here are the frost-free type, and Amcor says 50 per cent of its current sales are no-frost. Tadiran claims that the vast majority of the public prefers frost-free, and its new Galaxy line offers only this type.

There is, however, a price to pay for non-frost, both in a higher purchase price and, more importantly, higher operating costs. A frost-free model is said to consume 25 per cent more electricity, than a standard automatic of the same brand and size. A kilowatt hour of household electricity currently costs about IS11. It costs an average 3.5 to 4 kwh per day to run a frost-free fridge, compared with 2.5 to 3

for non-frost. The difference in electricity costs is significant, especially if you are buying a fridge in its size. Sizes are quoted either in cubic feet or, more accurately, in litres. A cubic foot equals 28.3 litres. The most popular sizes here are 15 cu.ft. (425 l.) and 16 cu.ft. (about 450 l.) Because of a quirk in Israeli tax laws, anything over 453 l. is considered a "luxury" fridge and the purchase tax jumps astronomically at that point. For this reason, the Israeli manufac-

## The cold war



Amcor, Tadiran refrigerators: new entries on pre-summer market.

### MARKETING WITH MARTHA

kwh for a standard automatic. The difference in a two-month electricity bill between no-frost and regular would probably amount to something under IS1,000.

The Consumer Authority points out that the convenience of no-frosting is less meaningful in regions with low summer humidity, such as Jerusalem and the Negev, because frost build-up is slower than in humid areas. Amcor counters that even in the dry regions, you still have to defrost a standard freezer, albeit less frequently.

PEOPLE WHO ARE determined to buy an imported fridge have something else to keep in mind about electricity consumption. Those imports which were designed originally for the American market contain a hidden transformer to step up the current from 110 volts to the 220 volts we use here. But while this corrects the voltage, it cannot correct the hertz (cycles), which is 60 for the Americans and not the 50 we use. This imbalance means that appliance works 17 per cent harder to achieve the same cooling effect, and hence takes 17 per cent extra electricity.

According to the authority's list, refrigerators by Whirlpool, General Electric and Hotpoint contain such transformers. Those of Westinghouse, Amana and Westpoint, on the other hand, were made especially for our type of electricity. These six are the principal imports here, and all come from the U.S., except Westpoint, which is made in Singapore and cheaper than the others, but still more than Israeli brands.

Some imported fridges boast an "energy saver" button, by which you can switch off the heating element which dries moisture from the edges of the appliance. The authority says such a drying system is essential in our climate and should not be switched off. Even if it is, there is no significant saving of energy.

The next thing to decide when buying a fridge is its size. Sizes are quoted either in cubic feet or, more accurately, in litres. A cubic foot equals 28.3 litres. The most popular sizes here are 15 cu.ft. (425 l.) and 16 cu.ft. (about 450 l.) Because of a quirk in Israeli tax laws, anything over 453 l. is considered a "luxury" fridge and the purchase tax jumps astronomically at that point. For this reason, the Israeli manufac-

hand, are generally available for immediate delivery. In my opinion, this gives the imports a marketing advantage, and I think the local firms would be wise to alter their traditional selling methods. Customers who want a Tadiran before Pesach, for instance, will have to take one of the existing models, which are cheaper than the new Galaxy, but lack its improved features and better guarantee.

The new Galaxy does give the appearance of having just landed from outer space, as two of its colour choices are a metallic-finish silver or brown. Tadiran says these are the latest fashion in the U.S., where they have fancy names such as "platinum and toast" or "silver and sand." The Galaxy is also available in four conventional colours, and the door-front can have a leather-like or smooth finish. The model sizes are 453 l. and 425 l., both frost-free, and prices were quoted to me only in their dollar equivalents, \$1,175 and \$1,050.

Five years of planning and \$4m. went into the development of the new Tadiran line, a recent press conference was told by Haim Heitner, head of its consumer goods department. This is in addition to the \$17m. invested in the new factory in Afula, which makes both refrigerators and air conditioners. Heitner said the development of a superior refrigerator was necessary if local firms hope to continue competing after 1989, when there will no longer be any tariff barriers against Common Market goods, and in face of expected free-trade agreement with the U.S. Moreover, our products must be exportable to justify continued production.

Galaxy models were tested in homes of more than 100 Tadiran employees for a full year before the mass assembly line began to roll. Tadiran has traditionally devoted about one-third of its total space to the freezer section, while Amcor offers a choice of one-third or one-fourth freezer room. If you have, or intend to buy a separate deep-freezer unit, you won't need so much freezer space in the refrigerator. Sometimes it pays to invest in a separate freezer rather than replace an old fridge just to have more freezing space.

All refrigerators made in Israel and virtually all the commercial imports are designated "N" for "normal." Those marked "N" for "normal" are meant for cooler climates than ours or air-conditioned kitchens, and people buying a fridge via personal import should note that they will be subject to over-strain if used here.

TADIRAN unveiled its Galaxy line last week and has begun taking orders, but the first deliveries are promised only for late May or early June. This, it says, is because it may be getting an export order based on its recent showing at the Cologne home fair, and this would take precedence over local demand. Actually, ordering a local fridge well ahead of delivery date, and paying a huge deposit, is a fairly normal way of doing business here — both direct from the manufacturers and from discount chains such as Shekema and Matam. The private dealers are more likely to sell direct from stock, at significantly lower prices for cash. This is one reason it is hard to compare prices. When the Consumer Authority asked Amcor for its list prices, these automatically included 30 days' credit because the system at its own Ampa chain is to ask 50 per cent down, the rest on delivery, 60 days later.

Imported fridges, on the other

doors, but says that steel sides have been traditional in the industry. Its plant manager, Yosef Shnabel, says it is cheaper to set up an assembly line for formica bodies and suggests that this is one reason Tadiran preferred formica in the past; in addition, Tadiran had a know-how arrangement with Ignis of Italy, which also used formica. As for Tadiran's 10-year warranty on the compressor, Shnabel claims that Amcor never felt a need to guarantee this factor "because we have never had a problem of sweating with our fridges, whereas Tadiran did."

Nevertheless, Amcor is reconsidering the warranty period on its compressors, which come from the same sources.

AMCOR'S innovation this season has been the option of a built-in SodaStream device for instant soda-water, available on certain models. Shnabel reports considerable interest in the SodaStream attachment (which was described in this column on February 24), but could not give any figures.

Tadiran does not seem perturbed by Amcor's SodaStream option. Says Heitner, "People are interested in the refrigerator itself, not in gimmicks such as soda-water or ice-cubes." Tadiran continues to offer the option of a cold-water "kiosk" on the doorfront, but says less than 20 per cent of customers opt for it.

For Israelis who like soda water, one of the advantages of any local fridge over an imported one is that there is a special space in the door-liner for a Sypholux soda-maker. Local fridges also offer a Sabbath-switch which shuts off the internal light, so that it does not go on when the door is opened.

In interior design, there is one difference between Tadiran and Amcor. Tadiran's moveable shelves are half-shelf width, which allows for greater flexibility of interior arrangement.

Tadiran has long stressed its refrigerator service department as a major selling point, and strives to give the impression that, like Avis in car rental, it "tries harder" because it is not No. 1 in sales. Its annual servicing policies, for instance, are slightly more inclusive than Amcor's. Amcor exempts four items — metal, paint, rubber and the plastic door-liner — from automatic free replacement or repair under the service policy; Tadiran includes free replacement of rubber door-insulation strips.

As a matter of course, Tadiran includes delivery charges when quoting the price of a fridge. Amcor does not, and offers the customer the option of arranging his own delivery on cheaper terms. When comparing prices of refrigerators, keep in mind that Ampa takes about IS6,000 for delivery, fully-insured, of an Amcor.

If I have one criticism of Tadiran's promotion campaign for its new Galaxy line, it is the use of the misleading term "super no-frost" to describe the dry-air system. Even Tadiran itself admits there is nothing basically different about its "super" no-frost from anyone else's plain "no-frost" or "frost-free." It merely chose this superlative to emphasize that its no-frost system works very well, thanks to what it says is an improved control panel. As with other fridges of this type, there are separate control dials for the temperature of the cooling section and the freezer unit. Even in commercial cold wars it is not fair to use terminology which confuses the public.

Martha Melsels